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THE DEE: ITS ASPECT AND ITS HISTORY.

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DEAN OF CHESTER.

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II.

BALA LAKE.

The region of the source of the Dee—Its relation to Geology and to History—Mountains of Merionethshire—Bala Lake—Earliest tributaries of the Dee—Childhood of King Arthur—Possible water supply from Bala Lake—"Idylls of the King"—Charles of Bala—Characteristics of Welsh Alpine scenery.

IN this second chapter we may enter systematically on our survey of the course of the Dee; and our thoughts must be given, in the first place, to that great mountain region within which the river takes its rise, and which embraces Bala Lake (sometimes also called Lin-Tegid, and sometimes Pimblemere), a sheet of water that—besides being the only lake of considerable size in Wales—impresses a marked character on the early, and indeed the later, progress of the Dee. In making this beginning, we shall be true to the geological facts of the primitive home of our river, and true also to the legends and earliest recorded history of the Welsh.

Geology must, in every case, determine, to a great extent, the outward aspect of a district. It is no part, however, of the present task to indicate more than very slightly this necessary connection. Of the region round the source of the Dee, it is enough to say, on this occasion, that it forms a conspicuous part of that "Cambrian" or "Silurian" system which is marked in the Annals of Science by the honoured labours and warm controversies of Sedgwick and Murchison. In subsequent papers we shall have to trace the course of the stream through slates and shales of somewhat later formation, past Corwen, where the carboniferous limestone appears for a moment, and then across the belt of country where this limestone, in larger quantity, and in contact with the coal, produces industrial results very distinctly marked in the features of the landscape and the aspect of the population; thence over that broad surface of New Red Sandstone, with its products of salt below and cheese above, which gives to Cheshire a most distinctive character of its own;

till the river, after passing Chester and turning westwards, opens out to the sea along the border of the coal again. In this chapter, however, we are limited to the consideration of earlier, in fact almost the earliest, slates and shales. The limestone

which appears at Bala, and gives opportunity for useful occupation there—as does the carboniferous limestone at Corwen—belongs altogether to a different formation.

And if we turn now from Physical Science to Human Poetry and Biography, the region



Llanymhyn Village.

of the source of the Dee has the highest claims on our attention, in consequence of the hoar antiquity with which it is associated. The story of King Arthur is connected, as we shall see, in more ways than

one, with the rise of this sacred river, and with Bala Lake; and passing onwards into history, if we could pursue its records in detail, we should find these mountains eloquent of heroic and romantic events in



Llanycil Church.

the reigns of Henry II., Edward I., and Henry IV., to say nothing of the indistinct echoes they give back to us of still earlier conflicts of the Britons with Saxons and with Romans.

Merioneth may truly be called the most

Welsh of all the shires in Wales. It retains the old British name, which, in the case of some of the Welsh counties, has been lost. If no part of it rises to the very loftiest elevation attained in the western parts of our island, still Merionethshire includes the



greatest number of mountain summits. If Carnarvonshire can boast of the vast solid mass and tremendous precipices of Snowdon, Merionethshire possesses Cader Idris; and few mountains fill the view over a larger space and with a more majestic outline. And—to revert for a moment to Geology—where the western part of the county round Harlech Castle (to use a phrase applied by



Caer-Gai, an old farmhouse at head of Bala, once a mansion.

Camden to Yorkshire) lies "sore on the sea," we have the very oldest rocks that are known in the world, with the single exception of that Laurentian system in Canada, which we are proud to connect with the names of two Transatlantic geologists, Sir W. Logan and Professor Dawson.

With the south-western slope of the county towards Dolgelly and Cader Idris



Glen-y-llyn, Sir W. W. Wynn's Shooting-Box.

we have, in these papers, no direct concern. And yet we can hardly help peering over for a moment in this direction. Indeed, the pointed summit of Cader himself is visible, and forms a distinguished part of the fine mountain-view, from the low ground near Bala Lake. But, moreover, the great hero of the upper waters of the Dee, Owen Glendower, had much to do with Dolgelly, as we shall see in the next

number. Our river, however, with the early tributaries that flow into it, just above and just below the lake, belongs entirely to the north-eastern slope.

Drayton, with a correct geographical and historical insight, introduces the mountains of Merionethshire with great pomp, and connects with them the waters of Bala Lake, referring at the same time to the struggles for Welsh independence that have been connected with this region. His Ninth Song has this preamble:—

"The Muse here Merioneth vaunts,
And her proud mountains highly chaunts;
The hills and brooks, to bravery bent,
Stand for precedence from descent;
The rivers for them showing there
The wonders of their Pimble-Mere."

And when he opens out his subject, it is in these lines:—

"Of all the Cambrian shires their heads that bear so high,
And farthest survey their soils with an ambitious eye,
Mervinia for her hills, as for their matchless crowds,
The nearest that are said to kiss the wand'ring clouds,
Especially audience craves."

Then, lightly touching the military annals

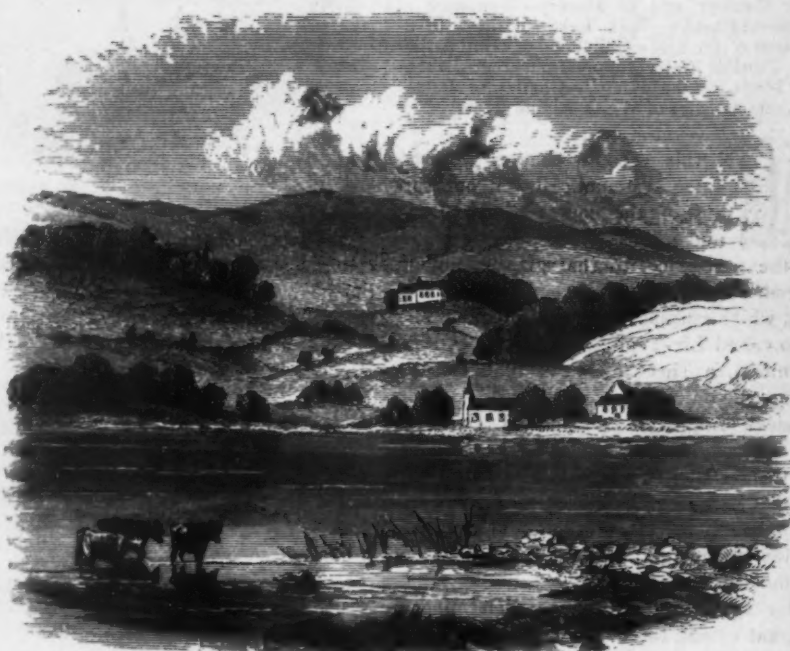
of this shire and the refuge which her hill-fortresses gave to Welsh patriots, he adds:—

"Her mountains did relieve
Those whom devouring war else everywhere did grieve."
And then, returning to her general characteristics, he sums up her honour in the following lines:—

"And as each one is praised for her peculiar things,
So only she is rich in mountains, meres, and springs,
And holds herself as great in her superfluous waste
As others by their towns and fruitful tillage grac'd."

These passages of the "Polyolbion," though quaint, are very forcible; and they give a correct impression of the mountain shire within which the Dee takes its rise.

But in Alpine scenery the mountain and the lake are always rivals in regard to the expressiveness which they communicate to the surrounding view. And when Drayton has continued in the same strain for some space, and has given full emphasis to the boast of the mountain-nymphs, he introduces the water-nymphs, "Lin-Tegid that frequent," as exclaiming with indignant jealousy, on behalf of the honour of their lake:—



Llanycil, from South Side.

"What mountain is there found
In all your monstrous kind (seek ye the island round)
That truly of himself such wonders can report,
As can this spacious Lin, the place of our resort?"

And then these water-nymphs proceed to specify that marvellous peculiarity of their lake and river, which finds a frequent place in the early and unscientific accounts of the Dee. The river, "by his complexion prov'd," glides through the Mere "unmix'd," as the poet says also in his Tenth Song. And, in the passage immediately before us, one result of this strange phenomenon is adduced in respect of the characteristic fish of the lake and the river:—

"Her wealth again from his she likewise doth divide;
Those white-fish that in her do wondrously abound,
Are never seen in him; nor are his salmon found
At any time in her."

This curious fancy regarding rivers which pass through lakes has prevailed in many instances. Thus Pliny says, in his "Natural

History," that the Rhone flows unmingled through the Lake of Geneva, and the Mincio through the Lago di Garda. Of course, this is a delusion, at which the modern scientific world would smile. And yet there seems to be a fact which might easily suggest to the poetic imagination that the Dee, proudly conscious already of his separate existence, does not deign to unite his waters with those of the lake through which he passes. There is in the lake a peculiar white fish, called the *Gwynnead*, which is not found in the river; and, conversely, it is said that the salmon—which, as we shall see hereafter, is eminently characteristic of the river—is never caught in the lake. The true explanation is probably that given by Pennant, who, whether as a Naturalist or an Antiquarian, must always be held in honour for his shrewd observation. It

does not suit the habits of the salmon to come up farther from the sea than this point, where the Dee flows out of Bala Lake, while the *Gwynnead* itself is essentially a lake fish. To quote Pennant's own sentence, "the salmon comes in plenty to this place; but neither do they trespass into the lake, and the *Gwynnead* very rarely into the river."

But now, important as is this lake of Bala, in being the most marked feature of the early course of the Dee, it must be carefully remembered that the lake is not really the fountain of the Dee. There are writers, indeed, who assert that the river does not acquire its name at any higher point than that where it issues from this lake. But this assertion is not in harmony either with the physical facts of the case, or with the traditions and the language of the country people on the spot. The streams which flow into the Mere are so well defined, that

one of them must necessarily be the Dee; and the true Dee is the middle one of three such streams, and rises in some low wet ground near the road to Dolgelly, two tributaries of greater length than itself flowing in below, one on the right bank from the Auran mountains, the other on the left.

The earliest tributaries of a distinguished river ought by no means to be disregarded, if it were only for the contrasts which their bare and lonely scenery presents, with the well-cultivated and busy places touched by their waters at a later period. But, besides this, these early tributaries themselves have their own spots of extreme beauty; while there is commonly some grandeur in the hills and moors around them. Of the two just-mentioned affluents of the Dee, the Twrch, which rises at the base of Auran Pen Lin, flows through ravines well worthy of the pedestrian's research. Of the other, the Llew, which entices him upwards,

The three brooks (for they are not yet much more than brooks) meet together not far from the small village of Llanynchlwyn, which is about a mile above the head of the lake; and it would be unjust and ungrateful not to add that this hamlet has, in various



Bala.

though a longer distance, into the heart of the mountains opposite, the writer has a very vivid recollection. It was early in the year. In fact, the first swallow had that day been seen in the street of Bala. There had just been unusually severe weather in all the upper parts of this valley, so that fears were entertained for the safety of the lambs; and the snow was cold and crisp on the brown grass, as two rambblers walked from knoll to knoll, and from waterfall to waterfall, scaring the sheep. But the worst of the weather had now passed away; and in the primroses by the side of the stream, and in the just-opening leaves of the dwarf mountain-ash, though winter was reluctantly departing, there was a delightful and unmistakable "dream of spring."

The interest of the Dee itself, at its source, is of a different kind. It has been implied that there is nothing to recommend it, as regards grandeur or picturesque beauty. Here it is, however, that "the

Muses' best pupil, the noble Spenser," as Selden calls the author of the "*Faerie Queene*," places the home of the childhood of King Arthur. We need not enter here into the details of the legend, or say anything of Vortigern, or of the fortress at the northern edge of Merionethshire, near the head waters of the Conway. The point of importance to us is that here, at the source of the Dee, is the home of old Timon, where he was visited by Merlin, and where the infant king was committed to his care:—

"His dwelling is low in a valley Greene,
Under the foot of Rauran mossy hore,
From whence the river Dee, as silver clene,
His tumbling billows rolls with gentle rore."

Whether Spenser ever actually visited this spot it is impossible absolutely to ascertain; but it is a high satisfaction to the poetic mind to observe that associations of the most venerable and mysterious antiquity are connected with this "wizard stream," even at its origin.



Outlet of Bala Lake.

particulars, a charm of its own—in the moss-grown boulders heaped together by the side of the stream—in the yews which give expression to the little churchyard—in the ruddy beauty of the children—in the comical creature called the "Goat," which is the sign of the tiny hostelry, where oatcake and milk by the fireside are very



Pont Cennant.

welcome after a wet walk over the upland pastures in this cold season.

But now we are on the low alluvial ground, where this smooth expanse of water begins; and a few more words must in this place be given to Bala Lake itself.

Two names of the lake, as was remarked above, are Lin-Tegid and Pimblemere. Of the former term no certain explanation has, so far as I know, ever been given. Tegid has been supposed to be some early Welsh hero, a conjecture which probably indi-

cates that our ignorance on this subject is complete. The word Pimblemere denotes "the lake of the five parishes." To compare small things with great, we may be reminded here of the Lake of the Four Cantons in Switzerland. The church of one of these parishes is in the above-mentioned hamlet: another is marked by a yew-tree on the south-eastern shore, where a pretty streamlet, flowing over stones, brings its small contribution to the lake and the Dee: another, which must be again referred to presently, is marked by several yews, on the opposite shore, near to the town of Bala. The size of the lake is about four miles and a half in length, by about one mile in breadth. Its general aspect is quiet and somewhat desolate. Few boats are seen on its surface. Its fishing-rights once belonged to Basingwerk Abbey, a Cistercian house which will come before our notice when we have followed our river to its entering on the sea. Now they are the property of Sir Watkin Williams Wynn, the great land-owner, whose name is impressed on all this region, and one of whose houses is seen here, among its woods on the western edge of the lake.

But before we leave this sheet of water, we must notice two of its associations—one scientific, and the other poetical—which possess a permanent interest.

It might, at first sight, seem absurd to compare the Dee with the St. Lawrence or the Nile; but, from our present point of view, the comparison is perfectly accurate. When a river passes through a lake, or a system of lakes, the waters of which bear a considerable proportion in volume to the flow of the stream itself, the river acquires from this fact certain features of great importance and utility. The St. Lawrence in Canada, though it flows for hundreds of miles in imposing breadth, is a much less considerable stream than is commonly supposed. Through the whole distance from the lake of the Thousand Islands to Three Rivers (with the exception of the narrow and tortuous channel) it is only a few feet deep; and, but for the vast lakes at its head, it would only be a narrow brook, running in August through parched meadows. The Nile is a river that illustrates the point in hand still more forcibly. We know the confirmation that has been given to the shrewd guess of Ptolemy, that a river which overflows its banks in a dry climate, where it runs for seven hundred miles without a tributary, must have some great reservoir. Were it not for the great reservoir of Bala Lake, the Dee would be almost dry in some seasons. This lake is an instance of what (in the language of the modern engineering world) "catchment powers" can do; for even in a dry summer, when the Dee is just sparkling in a scanty stream over pebbles, a strong south-westerly wind on the Mere will bring on a freshet. Thus the need of giving an adequate water-supply to our great and growing towns in Cheshire and Lancashire has turned the attention of engineers to this lake, and its associated river; and, with this end in view,

they were surveyed in the year 1866. Of the general results of the inquiry, it is enough to say here, that by building a break-water a few feet high at the narrow outlet of the lake, so as slightly to raise its general surface, by damming up a few mountain-passes where the land is of little value, so as in dry summers to store up the water still further in artificial lakes, and by "impounding" the tributary called the Tryweryn, which enters the Dee just below Bala Lake, and which has a very extensive drainage-area,—by these methods it has been calculated that both Liverpool and Manchester might receive a steady supply of water, for all future years, from the Merionethshire hills. These facts or theories are of extreme interest; and the time may soon come when they will be made the subject of renewed consideration.

But—to turn from Science to Poetry—all writers on Bala Lake have spoken of the sudden flooding of its waters at the outlet under the influence of a south-west wind; and this circumstance has been turned to good account by our present Poet Laureate in one of the "Idylls of the King." It is believed that some part of these Idylls was composed in this immediate neighbourhood, which, as we have seen, a still earlier poet has associated with the legend of King Arthur. However this may be, it would be an unpardonable omission in this paper not to quote the following lines, which speak of Enid's gentle care of the wounded Geraint:—

"Her constant motion round him, and the breath
Of her sweet tendance hovering over him,
Fill'd all the genial courses of his blood
With deeper and with ever deeper love,
As the south-west that blowing Bala Lake
Fills all the sacred Dee."

With this quotation we may pass from the lake to the little town which stands near the outflow of the river.

Of the town of Bala itself, it must be admitted that on a cold and drizzling day (and such days in Wales are perhaps not infrequent) it is as dull and dreary a place as can well be imagined. Not so, however, when the sun shines on its gray houses and the distant prospect: and to the honour of the little town it must be added that it has trees in its modest street, and thus possesses one element of beauty, which belongs to nearly every foreign town, but which we, with British obstinacy, for the most part discard.

In the views around Bala, two objects may be singled out, one belonging to Nature which does not change, the other to a very modern passage of changing human history.

It would be rash to say that every lake has its own peculiar mountain. But in the case of many lakes this connection is found; and it is always very full of expression. The reader will know what is meant, if he has ever gazed on Skiddaw from a boat on the bright surface of Derwentwater, or watched from the foot of Loch Lomond the great shoulders of Ben Lomond darkening in the evening sky. In the instance before us, the mountain does not exercise so towering

a command over the lake; but still, it is with true geographical propriety that Auran Pen Lin—"Mighty Raran," as Drayton terms it—derives its name from the lake in combination with which it is seen to so much advantage from many spots near the town of Bala; and perhaps, no better place is to be found for this characteristic view, than among the yew-trees in the little churchyard of Llanycil. But a modest tomb in this churchyard carries our thoughts to the other view which was referred to above.

We must take one more glance at the surrounding hills before we descend the river by Corwen to Llangollen; and this time we turn our eyes towards the Arenig mountains on the right, from whence the Tryweryn flows to the low flat meadows, through which, at last, it passes in many windings to the Dee below the town of Bala. This view is embellished and diversified by a handsome range of buildings, beyond the level fields, and with a background of hills. The buildings are those of a Divinity College, for the training of Nonconformist Ministers; nor could any place be more fitly chosen for such an institution. For Charles of Bala, whose grave in Llanycil churchyard has been mentioned, was a prominent figure in a chapter of Church-history, which remains yet unwritten, and which, if details of scenery were duly combined with those of biography, might easily be made singularly attractive. It is not to be expected that an English Churchman can write with enthusiasm of the annals of Nonconformity; but it was in connection with the services of the Church of England, and in harmony with her doctrines, that the movement began, of which Charles of Bala is the representative; and his Welsh Theological Dictionary, and his efforts for the diffusion and study of the Bible, as well as his whole career, show that he was no fanatic, but an eminently wise and laborious, as well as godly and devoted man.

At this point we quit the Alpine region—properly so called—of the river Dee; and there is an obvious temptation here to pause on the characteristics of the mountain-scenery of Wales as compared with that of the Scottish Highlands, or of Cumberland and Westmorland. It is very difficult, however, accurately to describe such differences, though we may be very conscious of their reality. The Cambrian district of our island is strongly contrasted with the Cumbrian by the fact that the latter has a multitude of lakes, the former hardly any; and, in fact, we have in this chapter been occupied with the only marked exception to the rule. In the Highlands, the features generally are grander and larger; and the mist is certainly heavier and thicker. Perhaps the most peculiar charm of Welsh mountain-scenery consists in the tenderness of its atmospheric effects. This is written under the recollection of "a troubled day with broken lights" at Bala, when the rain was like a veil of faint violet, through which sunlight was seen gently resting on green woods and distant hills.

MORITZ VON SCHWIND.

BY MRS. J. BEAVINGTON ATKINSON.

MORITZ VON SCHWIND has been called the "last of the Romanticists:" that he is one of the most genially imaginative, the most sincerely pathetic, of the Romance school of German painting may be admitted by those who know best the man and his works. His Art, which has gathered little fame out of Germany, was true to his native country. He drew inspiration from the more chivalrous records of her history, and, above all, from the Folk-lore, the songs and tales which embody the instincts, the longings and sufferings of the people. Of him it might be said in the eloquent words of John Ruskin, "no vision that ever haunted forest or gleamed over hill-side but called him to understand how it came into men's hearts," and taught him "how to touch them still." The grass about his grave in the old Friedhof of Munich has known barely two springs since the first sod was turned in February of 1871; his memory will be green for many a year in the hearts of friends to whom his personality or his pencil have endeared him.

Moritz von Schwind was born in January, 1804, at Vienna, Austrian of the Austrians, a nationality not unimpressive on his genius, of which one may say, as Carlyle of Tieck, that "the gay southern fancy lives in unison with a northern spirit:" "ridicule does not obstruct adoration." Moritz was one of seven children, himself youngest but one, and deemed chief inheritor, together with a sufficiently respectable tinge of blue in the blood, of the characteristic virtues and talents on mother's and father's side: especially was he held to resemble his father, a man of Art-tastes, social habits, and good clear understanding, who filled a post in the chancellor's office at Vienna, and was much respected. The early experiences of the future artist are touched with picturesque points. As a small boy, he was so impressed by the scenic solemnities of the Roman ritual, that he asked and obtained a post as ministrant; and doubtless swung his censer and donned his pretty dress with childish dignity. When only seven, he was sent away for a year's visit to a connexion's house at Altgedein in Bohemia—a region of hill and valley and ruined castle, peopled with gnomes and fairies by the imaginative child; thence for yet another year to Prag, no less entrancing in its mediæval aspect of solemn splendour. In 1813 the boy returned home, and progressed with the readiness of a clever lad at such schooling as the limited means of his parents might allow. He was pupil in the Schotten gymnasium, and there made friendship for life with Steinhauser and Bauernfeld, and sat at the same desk with the melancholy poet Lenau. Meantime the Art-instinct manifested itself rebelliously in defaced school-books, walls decorated with amateur cartoons, and full outburst of caricatures on every available surface. No one—school-fellow, professor, or family friend—escaped the quick eye and apt pencil of the youthful satirist; but his wit had no venom, and never made him an enemy. Thus early he showed the shrewd reading of character and the kindly humour which gave to his Art in aftertime its personal emphasis and sympathetic power. In 1818 the father died; in 1819 the family removed to Waiden, a suburb of Vienna, into the house of the maternal grandmother, Madame von Holzmeister, born a Von Orthmayer. In these years, 1818—21, Moritz

carried on the philosophic course in the Vienna High School. To this date belongs his acquaintance with the Von Spauns and with Kenner of Linz, to whose introduction he owed the friendship of Franz Schubert. Schubert used to call Schwind his "sweetheart," so close and warm was the brotherly liking. Moritz was himself a musician at heart; he began to learn the violin before he was seven, and to his death used to long for his daily "mouthful of music," as he said.

The acquaintance with Schubert, the influence of the romantic designs of Schnorr, then working in Vienna, ripened the artistic impulses of Schwind into decision to abandon general study, and give himself wholly to Art. From 1821, in spite of obstacles and opposition—for the small means of the family offered no encouragement to the little lucrative profession of a painter—Moritz gave his strength to Art-study. Hitherto his instruction had been of the most fugitive sort, though he had made the most of it, and showed a perseverance in self-teaching which evinced real enthusiasm. He now worked among the antiques in the academy, but especially in the studio of Schnorr; later also with Kupelwieser, who was his friend till death. For seven years, or thereabouts, Schwind led a joyous, careless life, defying fortune with a shrug of the shoulders, earning enough by illustrating story-books, devising head-pieces for cards, even painting sign-boards for cafés to add his portion to the frugal family *ménage*, keep his pipe alight, and supply his easel with canvas and paint. The Schwinds' house became a haunt of the young artists of Vienna, and attracted into its jovial, brilliant focus outsiders of talent; musicians, Schubert at their head; sculptors; scholars too, as Von Ferro, the orientalist; Sauter, the botanist, &c.; and stranger artists on a visit to Vienna; Führich, the Dane, among them. The intimates met in reading-clubs, "Schubert evenings," the so-called Ludlamsöhle Club, *salons* at the house of Russ, the custodian of the Belvedere Gallery. The reactionary wave of Romance, then flooding Germany, flowed freely over this knot of ardent souls, swamping some, and bearing others bravely on their way to fame. The course taken by literature no doubt had its influence on Art; but Art, in its turn, influenced literature; for as Baron Rumohr writes, "where poetry has been first in Germany, the art that followed has not been dependent on it, but has in fact flowed from the same source." The surroundings I have indicated were readily calculated to develop a genius like that of Moritz von Schwind; a genial, unconventional existence, with enough of physical hardness to teach endurance, enough of disappointment to feed in a rich nature strength of patience and hopefulness. A picturesque figure he seems, this young artist; quite German too, an under stratum of somewhat sad philosophy lying beneath the surface of gay wit and exuberant sociability; affectionate he is, and sensitive; a favourite with women, though no "lady killer;" dubbed Cherubino from his popularity; an enthusiast, with the moods that belong to genius, yet having a certain persistence in his chosen work which brought fruition in time. The "Mondscheinhaus," as the Schwindschen dwelling was called, had a sort of terrace or yard overlooking the inner town and the country round; on to it opened the rooms of Moritz and his brothers, and of the cousin who lived with them. The indoor accommodation was scanty, and the household were glad enough to use

this terrace as a general studio and meeting ground: nay, on summer nights the brothers would bring out mattresses and lie to sleep here beneath the stars. They kept late hours; sometimes after an evening at the *café* in the Singerstrasse, the whole party would adjourn to the Schwinds' house, conducting Schubert in triumph to an improvised rehearsal of his last song. Music and painting went hand in hand in this artistic company, and Schwind threw off illustrations to favourite operas, *Zauberflöte*, *Figaro's Hochzeit*, *Freischütz*, *Fidelio*, after a fashion which was, years hence, to ripen into the decoration of the new opera house at Vienna.

All this was well enough; but Schwind had ambition above such trivial work, and Vienna did not produce patrons for a romantic artist in higher walks. 'Käthchen Von Heilbron,' his first exhibited picture, found no buyer, although it attracted some notice. The painter was restive under academic proprieties and unities; Schnorr had left for Munich; love came in to sharpen ambition and render poverty doubly galling. So it happened that, after many a glance towards Munich as the centre of the Art-revival, and a trial visit in 1827, Moritz made up his mind to migrate thither. In 1828 he left Vienna, the sorrow of parting deepened by the recent death of Schubert, with whom he had passed his joyous youth.

In Munich, Schwind found himself still at home in the welcome of a group of fellow students from Vienna, and the kindly reception by Schnorr. After some slighter essays, a cartoon of David and Abigail drew upon the artist the especial notice of the master, Cornelius, who henceforward proved a hearty friend and helper. This cartoon was afterwards executed in oil, and bought by the Kunstverein. A congenial commission at last fell into the waiting hands of Schwind, namely, the decoration in fresco of the Queen's Library in the Residenz. Schnorr had been entrusted with most of the decoration, and it was probably through his good offices that Schwind obtained the commission. This was in 1832; for the next two years Moritz had occupation enough. He found time, however, to visit Vienna and be nursed through an illness, and afterwards to journey to Rome on a little money left to him by his grandmother. In Rome he met Overbeck, and tried his hand at sacred Art in a fugitive way. He seems to have been anxious not to lose his individuality in presence of the great masters, and writes that he gazed at the Michael Angelos in the Sistine, and then went home to work at "Ritter Kurt," a bit of mediæval romance of his own. The frescoes in the Library at Munich were begun in 1834. The subjects appointed, taken from Tieck's "Phantassus," were just themes most congenial to the painter, and he achieved a success that drew the approbation of Cornelius and Schnorr. This work led to the further commission of completing the decoration of the hall called after Rudolf of Hapsburg; and the subject given, the history of German culture, was carried out by Schwind's ready fancy in the famous "Kinderfries," wherein children exercise all sorts of grave representative functions with charmingly sportive grace. The Almanack of Outlines in praise of the arts of drinking and smoking, afterwards published with letterpress by Count Von Feuchtersleben, and like light labours, occupied the time between the completion of the work in the Residenz and the preparing designs for another commission of similar nature. This was the decoration

of the apartments at Hohenschwangau, an old castle in the borderland of Bavarian Tyrol, restored by the then Crown Prince, Max, and one of the most romantic spots in Germany. It was the fortune of Moritz von Schwind, poet-painter as he was, to bring to two places rarely dowered with natural beauty and historic interest, Hohenschwangau and the Wartburg, the crowning grace of a cultured Art.

Hohenschwangau boasts a venerable pedigree; it was a residence of the Guelfs, and passed from them into the hands of Barbarossa, and in later days has been the refuge or the home of princes and heroes. It stands on a rocky height, about five miles from Füssen, on the route between Augsburg and Innsbruck. The woods that muffle round its terraced base, clamber up the mountains behind and form a dark background for the group of battlemented towers. From the steep gardens, bright with flowers, you look down between the trees on the mysterious waters of the Swan Lake; from the windows of the castle, four other lakes break with silver surface the far stretch of hill and dale, rich, when we saw it, in the green and gold and purple colours of August. With such surroundings, Hohenschwangau seems an enchanted palace; and the paintings of Schwind which line the walls, in their poetic presentment of the weird knights and ladies of the *Nibelungen Lied*, and the chivalrous deeds of mediæval heroes, aid to weave the spell that lies upon the visitant.

The designs of Schwind were carried out in fresco by others; he is not, therefore, responsible for the somewhat feeble execution, or entirely for the scheme of colour, which was often broken into. He was also hampered by the obligation of introducing portraits, and by requests to alter position of figures, &c. The whole plan of decoration forms a "Cyklus," as the Germans call it, or rather several cycles, carried out in central compositions, friezes, borders—all conceived with wonderful fertility of fancy and tasteful adaptation of subject to space. The first series in the "Heroes' Hall" commences with illustrations of the northern mythology, and embraces the most dramatic situations of the great *Nibelungen Lied*, that fruitful source of inspiration to German artists. Scenes from Tasso's "Gerusalemme" decorate another room; the Bertha room and the Autharis chamber are filled with picturesque episodes bearing on Bavarian history. Yet another cycle, in the chamber of the knights, illustrates a favourite theme with the painter, the chivalrous life of a mediæval knight. So varied and numerous a collection of designs indicates the ready imagination of Schwind. He proved himself here, as throughout his career, eminently a creative artist; his strongest point was poetic invention. When the careful water-colour studies were finished he took them to Cornelius, who bid him leave them awhile to be looked over. The old painter had viewed with but half content the romantic tendencies of his pupil, and had often warned Schwind not to be misled from the noble path of "Epic Art." In due time, however, the designs for Hohenschwangau were returned with a hearty hand-shake, and the comment, "Well, well; I see this sort of thing has its purpose. Go on, you mustn't leave it alone now." These designs, I regret to say, on the authority of Von Führich, to whose biography of Schwind I am indebted for much of my information, have disappeared.

The next commission of importance obtained by Schwind was, in 1839, the paint-

ing of the new Academy buildings at Karlsruhe, upon the decorative basis laid down by Goethe; but during the interview, he had shared with Leopold Schütz the task of adorning with frescoes of the story of Cupid and Psyche the villa of Dr. Crusius, near Leipzig. I have not seen these frescoes, but should infer that the classic story must be told more in the picturesque spirit of Führich than of Flaxman. To this period also belongs the execution in oil of Ritter Kurt's *Brautfahrt*, upon the studies for which Schwind, as we have seen, worked during his visit to Rome, four years or more before. It was characteristic of this painter that he would cherish certain pictorial ideas for years before he put them into final shape; they would abide by him while busy on other work; put away, as it were, on a shelf of his mind, to be recurred to at intervals, restudied and thought over, and again laid by until leisure or opportunity should arise for carrying them into deliberate execution. The warm imagination of the artist possessed a fidelity of retention; his quick intuitions were allied to a power of maturing—a combination not common. This 'Ritter Kurt' was conceived in the satirical vein which ran through Schwind's poetic fancy; it gave, to quote the observation of Förster, the reverse side of the romantic mediævalism in which the artist had revelled at Hohenschwangau. With a fine bathos Schwind has brought out the absurdity of the story, in which the spendthrift knight is hustled by his Jewish creditors amid the motley throng in the public square, just as his bride, with father and stately retinue, sweep through to meet him. Schwind has introduced in the crowd many portraits, and the master Cornelius holding forth wise discourse to himself and brother artists. This picture was painted and exhibited in Vienna, but found no purchaser; later, it was bought in Munich; but, amid the Kaulbach fever, then at its height, met with little responsive admiration. Schwind was much cast down, and needed change and rest in his beloved Vienna, among old friends, to restore his mind to its accustomed strong tone. Here, however, he was not to stay long; the work at Karlsruhe necessitated a residence in the hitherto unfamiliar region of Western Germany. Schwind comforted himself, says his biographer, by taking a wife. In 1842 he married Louisa, daughter of the Grossherzoglichen Badischen Major, Herr Sachs—a lady to whose charms, personal and mental, admiring testimony is borne by friends and strangers alike. This year, 1842, however, brought domestic sorrow to the artist, for whom family ties had especial sacredness—he lost his mother. Writing in after-time to one of his pupils, Schwind said, "When a man loses his mother, the very ground seems to break beneath his feet,"—than which words no keener witness to his own grief could be obtained. Towards the end of 1843, however, Schwind is again full of brightness, and we find him busy over a subject which gives him "die grösste Freude." This is the painful ride over the impassable mountains of Kuno von Falkenstein—a task imposed on the knight by his lady as the price of her hand. In the picture the king of the gnomes helps the faithful lover by setting his legions of sprites to work, in guise of field-mice, to make a road over the crags. "Der Gegenstand ist höchst verrückt," writes Schwind, but "was thuts? Man muss machen wie einem der Schnabel gewachsen ist." The last sentence is a key to all the artist's work; he undoubtedly followed his natural bent, never for the sake of popularity or fashion cross-

ing the spontaneous outflow of his fancy to force it into unnatural channels. In 1844, the prospect of a good appointment at Frankfort involves a move thither. Schwind by this time has money in hand, and can buy a piece of ground, and build himself a house. To the years of the Frankfort residence belong a number of the best-known easel-pictures; among them the 'Künstlerwanderung,' of which he writes to Genelli that now he is going to paint something for beauty, and not for ever, to muddle with costume pieces. He paints also an allegorical transparency for the Goethefest, —a proof of hero worship which German artists of repute do not think beneath their dignity; also the *Tageszeiten*—a quartet of pictures to be classed among his most poetical conceptions.—I. Morning, as a strong man, sits on the mountain-top, and looks steadfastly eastward towards the light: at his feet a crouching female lies in shadow. II. Noon, is a nymph bathing in a mountain stream that reflects her face, while the sultry blue mist hangs over crag and wood. III. Evening, a shadowy figure, sits wearily bowed upon himself, and gazes out over the level landscape that is broken by alder trees and streaks of white mist, and dimly lit by the slowly growing moon. IV. Night, folded in ample robes, the crescent moon above her brow, floats through space, the twin children, Sleep and Death, huddled in her mantle. I thus particularise these designs because they are good examples of the line of Schwind's musing genius. The execution of the pictures, as usual, lags behind the thought. Much work of book-illustration belongs also to the Frankfort period. About this time the idea of composing a "Cyklus," to illustrate Grimm's fairy story, "Die Sieben Raben," came into the artist's head, and he begins thinking over and sketching ideas, as his way was. Schwind was disappointed of some work for the Kaisersaal, but he painted for the Städtischen Institut the famous 'Sängerkampf auf der Wartburg,' which now stands as an important feature of the modern gallery. Of this picture an able critic writes, "It is perhaps sufficient of itself to give Schwind his reputation. The colour is better than usual with Germans; the painter shows original thought, and if mannered, is independent in manner;" with more to like effect. The subject, which we shall meet again in the Wartburg, is well known. The Hungarian magician, Klingsohr, has been called to defend Heinrich von Ofterdingen against Wolfram von Eschenbach, his conqueror in the minstrel tournament. After a two days' conflict, verbal and vocal, Wolfram declares himself beaten—"Du hast mir all mein Singen genommen," he cries desperately to Klingsohr. This is the point taken by the painter. The stately assembly round the dais, on which sit Landgraf and Landgräfin, rise tumultuously in acclaim, wreaths are brought for the victors, and the hangman, who was to have despatched the defeated minstrel, is driven from the hall. In the midst of the Frankfort work, and a pleasant home-life in the new house, a summons to Munich comes to Schwind, in the shape of an offer from the King of Bavaria of a professorship in the Munich Academy. So once more the household is broken up, Schwind sells his house, and migrates to Munich, nothing loth to find himself again among familiar faces and scenes.

In Munich, where he had laboured as a pupil, Schwind becomes himself a master, and the centre of a circle of pupils and friends to whom his genial, frank bearing, his generous temper and affectionate heart,

endear him. His mode of teaching was characteristic; he sought always to develop the individuality of the pupil, rather than to impose his own style. He taught by precept and example more than by direct advice. The scholar on first entering the *atelier* was left to complete a picture or design almost alone, that his powers and originality might be tested; then Schwind would point out the faults, and correct them, *not*—a characteristic trait—on the work itself, but on another paper or block; "Er respectirte die Arbeit des Schülers," says Julius Naue. Many of Schwind's sayings have been treasured up, and worthily, not only for their tersely expressed wisdom, but because they are utterances of the artist's very nature—real expressions of the life which was in him. "If a man talks so that every word is not clear and simple enough for all he says to be written out as a perfect whole, that is gossip. Just so is accident in Art. Earnestness is the great thing." (The German word signifies also intention.) "As you can't write a religious poem in the language of the tavern, so you cannot represent the Mother of God by a mere model." Again he says, "because men nowadays no longer take the trouble to look at the old masters, but imitate the model in every detail, they say the manner in which Raphael drew his Madonnas is false. Yet it was the deepest truth." These are among many sayings which indicate the spirit of Schwind's teaching.*

THE ROYAL ACADEMY.

EXHIBITION OF OLD MASTERS.

THE fourth exhibition of old masters is now open at the Royal Academy, and the purpose of the collection will be at once recognised. If the gathering has not been made with a definite view, it appears, at least, to have been so effected; and as there is ample reason for such a step, it will be accepted as a great lesson, first by our artists, and, secondly, by those who are said to patronise them. There was a declared purpose in the exhibition of last year; but the examples were so numerous, that in studying even some of the most prominent works, a painter must have passed his apprenticeship before being able to distinguish the true from the false.

The present collection constitutes essentially an exhibition of portraits, in the selection of which, as well in numbers as in quality, the Academy has shown a wise discretion, which will be understood when we say that six of the galleries are occupied, not filled, by about three hundred and sixty oil-paintings and water-colour drawings, which in their several classes are of the finest works of their authors; and in addition to these, there is a display of sculpture, about forty-seven examples, which completes the circle.

In these rooms we feel that we tread an arena strewn with broken lances, for this is such a tournament in portraiture as we may never again witness—a sweet and peaceful conflict in which the honour of the English side is maintained with lustre unblemished. The Academy deserves the thanks of the profession, for it is surely time that the mirror should be held up to that branch of the Art which affects portrait-painting.

Before proceeding farther, we cannot help

remarking that it is too obvious that many of the pictures have been cleaned in preparation for this exhibition. The process has communicated to some the appearance of rawness and of waiting for the final glaze, to others a state of thinness approaching extinction.

The first gallery is hung with English pictures; the second contains a miscellany; we turn, therefore, to the large room, Gallery No. III., in which are some of the most wonderful examples of Velasquez, Titian, Vandyck, Reynolds, Holbein, Rembrandt, Tintoretto, Murillo, Gainsborough, Ribalta, Zurbaran, &c.

The contents of any of these galleries show that the selection has been conducted with care to the exclusion of questionable pictures, in reference to which the catalogue is preceded by a note to the effect that the Academy accepts no responsibility as to the authenticity of the paintings. The two centre-pieces in the great room are 'The Cornaro Family' (146), Titian, purchased by Algernon Percy, tenth Earl of Northumberland, at the sale of Vandyck's effects in 1656; and 'The two Ambassadors' (114), "believed to be a portrait of Sir Thomas Wyatt, æt. suæ 29 (sent by Henry VIII. on a mission to Paris), and of his secretary, æt. suæ 23. Signed Johannes Holbein, pingebat, 1533." These are the two centre-pieces of the room, and if the best works of the greatest men are their portraits, here is an example which disputes the palm with the very finest of Titian's narrative composition. But it must not be forgotten that we are surrounded by select pieces of didactic portraiture. The 'Cornaro Family' is represented as worshipping before an altar, on which is a small cross flanked by a candle on each side. The principal figures are the elders of the assemblage, two noble and commanding figures in Senators' robes. These move as if about to ascend the altar, and the entire arrangement seems to imply a compliment to the piety of the family. Other figures stand behind the principals, and on the right there is an *agroupment* of boys. The altar is painted slightly, inasmuch that it might be received as a supposition rather than as a reality. Beyond these immediate figures and objects all is open space. It were absurd to say that the picture is unfinished, for the effect is perfect, and presents the most daring proposition that has ever been offered in portraiture. Herein is recognisable the greatness of the man, and in considering this stupendous work, looking as it were under the surface, we see the trail of an obliterated line. It is well worth while to ask what might be passing in the mind of such a man, first when he drew such a line, and again when he expunged it. But we must pass on and look opposite at 'The Two Ambassadors' (114), by Holbein, and ask wherefore this picture is surrounded by a red drapery in the form of a curtain? It is of rare excellence, and does not require to be signalled by any such arrangement. It is not to be believed that Lord Radnor, its owner, could have attached such a stipulation to the exhibition of the picture; under any circumstances it is a singular instance of bad taste, and if continued in future years, will be a source of much discontent and grievous heart-burnings. Sir Thomas Wyatt, wearing ermined robes, occupies the right and his secretary the left of the situation, being separated by a console, on which is a display of scientific and musical instruments. In its beauties and in all else it is the very antipodes of Titian's picture, but at the same time it is one of the most extra-

ordinary instances of portraiture that have ever been painted. The objects and accessories are in execution far beyond the figures, inasmuch that it can scarcely be thought they were painted by Holbein. This painter's figures were never graceful, and these are short, and wanting in dignity and presence, but the work is all but unique as an example of portrait-painting. We have had recently portraits full of auxiliary and allusive material, and it would appear that we are drifting towards this state of things. Who among us would have painted Titian's 'Cornaro Family,' that is *quoad* its composition; and who would have dared to propose in these times, as a finished portrait, the Man in Black (143), attributed to Titian, though unlike anything he ever did? Again, who would propose 'The Portrait-Group of Lord John and Lord Bernard Stuart, sons of the Duke of Lennox' (117), by Vandyck, captivating as portraiture, and enchanting as a picture? But Gainsborough is not far behind these in his 'Lady in a Blue Dress' (120), which he has without doubt intended as another comment on Reynolds's warm theories. We cannot help thinking that the prime motive on the part of the Academy in exhibiting such pictures is to chasten our portrait composition—and all honour to that body for such an intention! The portraits by Velasquez are brilliant and life-like, having the best characteristics of the painter. They are, 'Isabella, first Wife of Philip IV.' (116); 'Mariana of Austria, second Wife of Philip IV.' (125); 'Juan de Pareja, the artist's freed man' (141); 'Don Andrian Pulido Pareja, Admiral of the Fleet of New Spain, &c.' (149). No. 123, called 'The Lace-Maker,' is attributed to Titian, but neither in character nor execution does it bear the slightest resemblance to any of Titian's works.

Vandyck's works are numerous and beautiful, as 'Rachel, first Countess of Southampton' (111); 'James, first Duke of Hamilton, beheaded 1649,' (127); and 'The Countess of Devonshire' (138).

There is in this room, by Rembrandt, 'The Famous Shipbuilder and his Wife' (118), which has been lent by the Queen. It is in perfect preservation, signed, and dated 1633; also 'Portrait of a Lady with a Parrot' (137), signed and dated; also 'Carlotta Adriani' (126), a gem-like head assigned to Rembrandt, which has lately undergone the process of cleaning.

Reynolds, Gainsborough, and other English painters, are very worthily represented here. The first by his portrait of 'Major-General the Hon. W. Keppel' (109); 'Mrs. Stanley' (112); 'Lady Folkestone' (115); Gainsborough by the portrait already mentioned; also Hoppner, Romney, and others not less favourably. There are yet some charming curiosities by old painters in this room, among which may be noted 'Violante, daughter of Palma Vecchio' (134), by Paris Bordone; but it seems at some time to have been retouched, the cheeks being too highly coloured. How much soever this painter might have desired to distinguish himself from Titian, the portrait is nevertheless very like the work of the great artist.

There is ascribed to Tintoretto a 'Portrait of a Young Man in Dark Robes trimmed with Fur' (124), which is in character very much like the figures of the Venetian school; but it is coarsely executed, and the hand appears to have been touched in by a person who could not draw.

Besides the grand display of portraiture, are some admirable pictures of different schools, as 'The Baptism of Christ' (140), Tintoretto; 'The Worship of the Golden

* To be continued.

'Call' (105), and 'The Passage of the Red Sea' (155); Nicolas Poussin, &c.

Before quitting this gallery, 'Daniel in the Lion's Den,' by Rubens (131), must be mentioned, though it cannot be described; also Murillo's 'Ruth and Naomi' (152), a very profitable subject of criticism. But the visitor cannot go wrong in attributing beauty to any of these works, in reference to which traditions *pro* and *con* are legion. It is from Spain only that we have credible stories of portraits being mistaken for the living reality. There are two existing portraits of Admiral Pareja, by Velasquez; and when Philip IV. stumbled against one in the painter's studio, he began instantly to abuse the picture. "What!" said he, "art thou still here? did I not send thee off?" and he confessed afterwards to the painter that he was really deceived.

Wilkie, in his journal, says "that Velasquez is the origin of what is now doing in England; as his works seem to anticipate those of Reynolds, Romney, Jackson, Raeburn, and even Sir Thomas Lawrence."

Many wonderfully fine English portraits, equal in most material points to the best works of foreign schools, are so familiar to the public, that it would not have been within the purposes of the present exhibition to have brought them forward. We turn, however, to Gallery No. 1, in which are many pictures of the highest excellence, as a 'Portrait group—Henrietta, Countess of Warwick, and her two Children' (26) by Romney; 'Portrait of the Marquis of Hertford' (22), Reynolds; and by the same hand, a 'Portrait of Miss Meyer as Hebe' (30), 'Count Ugolino and his Children' (46), 'Mrs. Abington—Actress' (3), 'The Earl of Abergavenny as a Boy' (6), 'Miss Linley, afterwards Mrs. Sheridan' (35), by Gainsborough; and by the same are a 'Portrait of a Young Lady' (53), and 'Madame Bacelli—Dancer' (56). 'Mrs. Trimmer' (54), by Romney; and 'Mrs. Hemming' (21), by Sir Thomas Lawrence. The second gallery is supported by works of the English school, as 'Miss Leigh' (59), and 'Lady Anne Lennox' (77), both by Sir Joshua Reynolds. The repetition, however, becomes monotonous; turn we therefore but to one more—the very celebrated portrait of 'John Hunter' (158), by Reynolds, from the College of Surgeons, which picture, like the Siddons portrait at Dulwich, has been unfortunately ruined by asphaltum. In relation to this picture, there is a curious and characteristic story not commonly known. Reynolds was fastidious about his attitudes, and Hunter did not readily fall into easy and natural positions. Many postures were tried in vain, and others suggested, none of which could the sitter assume with any appearance of ease. At length, after much exertion on both sides, Mr. Hunter was fairly wearied, and throwing off all restraint, fell into a position of relief. As soon as Sir Joshua saw this, he hastily requested Mr. Hunter to maintain that *pose*, and thus he is painted. The picture has been finished with asphaltum, and is consequently much cracked and disfigured. Jackson's copy of this marvellous work cannot be regarded as satisfactory, for it wants the language and expression of the original.

As a relief to these great works, and distributed in the different galleries with them, there are pictures by Wilson, Morland, Constable, Gilpin, Turner, Calcott, Daniell, Smirke, Müller, Nasmyth, Stothard, Hogarth, Stubbs, and Bigg. A remembrance of what these men could do will supply a conception of their works now exhibited.

The fifth gallery merits as much attention

as any of the preceding rooms. It is a collection of exciting curiosities, and it is well that they are all attributed to 'somebody,' notwithstanding the note of warning that heads the catalogue. Why should the Academy declare itself 'new in old Art,' by condescending to the incomprehensible pedantry of calling the elders of the Art by names whereby they were not known? These gentlemen are inconsistent in not following the example of their leaders in their valuable lectures, and calling men by their well-known names. Ghirlandaio we all know; but who is Domenico Corrado? Masaccio we all know, but who is Maso de S. Giovanni? In this the Academy cannot do better than fall back on the old habits and customs of their forefathers, the reputations of the great men they instance have lost nothing of their sweetness, under their nicknames, how ridiculous soever were the custom of nicknaming men who had risen to eminence in Art.

In the fourth gallery are paintings by Vander Goes, Luca Signorelli, Giorgione, Holbein, Lucas Van Leyden, Rubens, Tintoretto, Quentin Matsys, Botticelli, Pontormo, Albert Dürer, and others; but the most prominent work in the gathering is Botticelli's 'Assumption of our Lady' (191), a large composition, painted for the church of San Pietro Maggiore, in Florence, on the commission of Matteo Palmieri, who gave to the painter the whole scheme of the work, which represents the zones of heaven, the patriarchs, prophets, evangelists, &c. It is executed in *tempera*, and is well preserved. By Albert Dürer there is a triptych, 'Christ bearing his Cross—the Crucifixion, and the Resurrection' (168); but really this painter loses much of his real importance by the smallness of his manner. There are not in this little work any evidences of his great powers. In looking at such a work as this, we set aside all consideration of his triumphal processions. We may speak in a similar spirit of 'The Last Supper' (164), attributed to Masaccio, and ask if this can be by the same hand that effected the wonders in the Brancacci Chapel—marvels of Art that were studied for a century by all the eminent painters of the time. That pale youth in the *berret* in the Italian room of the National Gallery represents Masaccio, and to such a face might be attributed the false in preference to the true name. On looking at the 'Virgin and Child,' by Ghirlandaio, can it be readily believed that the teaching by such a hand would ever yield such fruit as was matured in the Sistine Chapel; or would it be conceived that, by looking at such a picture as that by Gerard Dow (76), the painter had ever received instructions from Rembrandt? But all these pictures have a story, and so we must be content to name only a few of them, as 'The Portrait of Erasmus,' by Holbein (178); 'The Misers,' Quentin Matsys (188); 'A Portrait of Andrea del Sarto,' by himself (192), materially different from that in the National Gallery; and also 'A Portrait of his Wife' (161)—that Maria to whom the world owes so much because she always kept him so hard at work. There are in Gallery No. IV. other grand works, by Van Eyck, Raffaele, Giorgione, Holbein, Lucas Cranach, Pietro della Francesca, &c.

The fifth gallery contains also a mixture of English and foreign works, among which are remarkable the portrait of Captain Keppel, by Reynolds (199), also that of Opie (203), by himself; and by Vandyck, those of the Earls of Warwick and of Dorset (204 and 210); indeed, in this room there are many fine Vandycks, as also other

works by Poussin, Raeburn, Bordone, Guercino, Canaletto, &c.

The selection of water-colours is magnificent, as containing some of the most brilliant productions in the art; and the sculpture, a small but sufficient show—all English—is remarkable for elegance and grace.

This exhibition, in comparison with others of the same kind which have been held here, may be called limited; but by the splendour of its contents it is yet a delight, and profitable to the student and the real lover of Art. The works are drawn from private sources, and there is no other country in Europe that could sustain a protracted series of exhibitions in the same spirit, and with paintings of such rare excellence and variety as are found in these periodical assemblages.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF ANDREW HOLTZ, ESQ.

JULIET IN THE CELL OF FRIAR LAWRENCE.

E. M. Ward, R.A., Pinxt. H. Bourne, Sculptor.

As a composition of restricted materials we do not remember any work by Mr. Ward more strikingly effective than this, which was exhibited at the Royal Academy in 1867. The scene represented lies in the cell of the friar, with whom Juliet seeks an interview to consult him how she may best avoid her forced and immediate marriage with Paris; an event to which she considers death far preferable. The friar in reply to her impassioned appeal offers a phial containing a potion that will cause her to sleep "two and forty hours," during which he devises means for having the body carried away and consigned to Romeo's care: all this, however, is frustrated, as the continuation of the drama shows.

The words spoken by the friar when he offers Juliet the phial form the text of Mr. Ward's picture:—

"Take thou this phial, being then in bed,
And this distilled liquor drink thou off:
When presently through all thy veins shall run
A cold and drowsy humour, which shall seize
Each vital spirit; for no pulse
Shall keep his natural progress, but surcease to beat;
No warmth, no breath, shall testify thou livest;
The roses in thy lips and cheeks shall fade
To pale ashes; thy eye's windows fall
Like death, when he shuts up the day of life;" &c. &c.
Romeo and Juliet. Act IV. Sc. 1.

Each of the figures presented here is an admirable study of contrast. Friar Lawrence is seen earnestly persuading his visitor to have faith in his prescription. He is a grave-looking man, desirous of serving Juliet and aiding her union with Romeo. She, on the other hand, appears horrified at his proposition, and regards him as if doubting, on the instant, his fidelity to her interests; or, if not this, she shrinks naturally from assuming even the likeness of the dead; though eventually she regains confidence in him.

A contrast, moreover, is seen in the manner in which the figures are respectively painted: that of the friar is "put in" with a free and somewhat dashing pencil; while his companion, a beautiful girl, is touched delicately. Her sumptuous attire is also painted with appropriate *finesse*; as are, too, the rude and scanty furniture of the cell, and the various objects in the foreground. The artist has given additional power to his picture by the introduction of a cross-light reflected on the farther wall: this brings out the figure of Lawrence in strong relief, and, being subdued, in no way interferes with the chief point of light on Juliet.



E. M. WARD, R.A. PINXT

H. BOURNE, SCULPT

JULIET IN THE CELL OF FRIAR LAWRENCE.

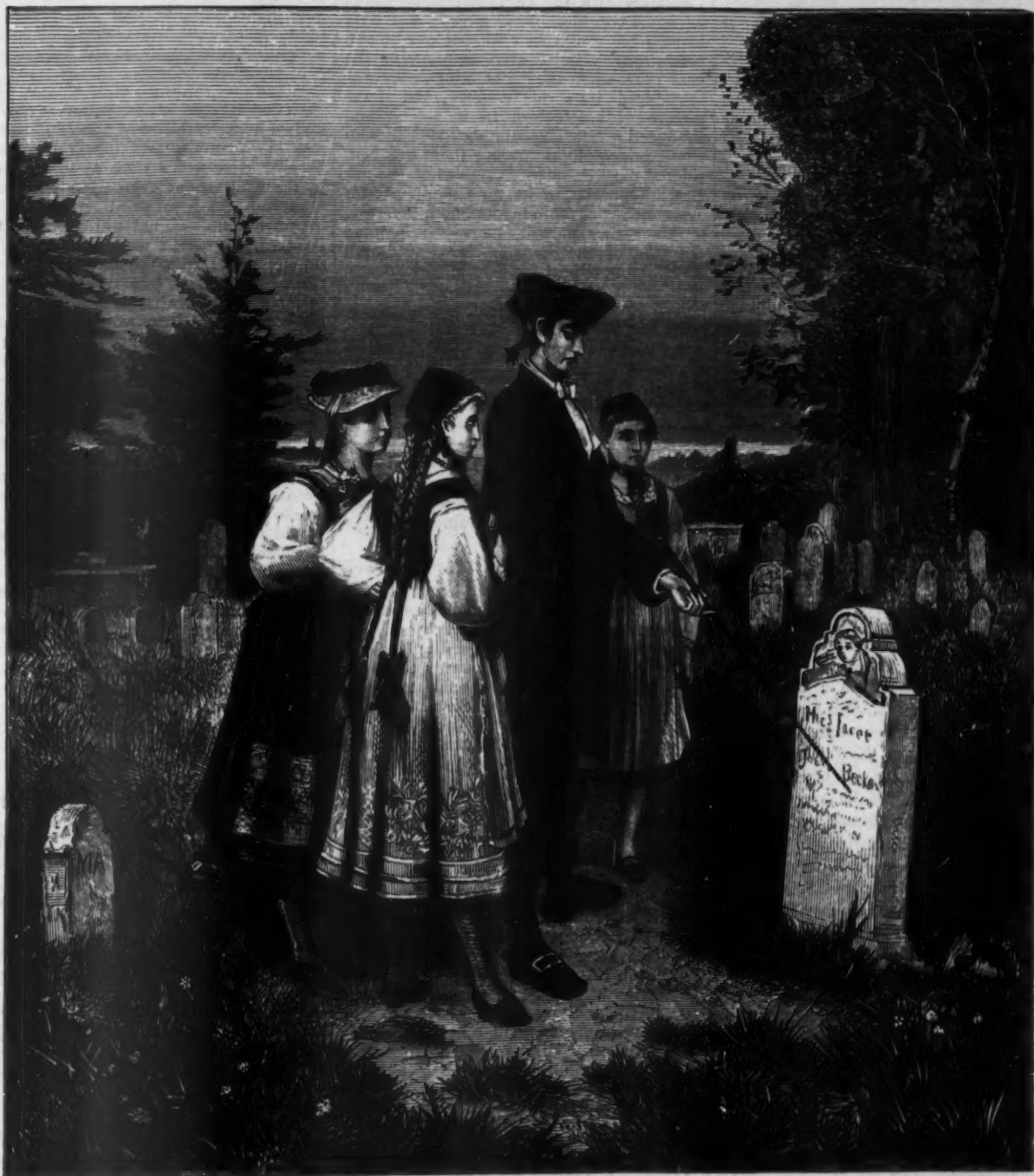
FROM THE PICTURE IN THE POSSESSION OF ANDREW HOLTZ, ESQ.



Toilette,' a very pleasant picture, was exhibited at the same time with 'Indifference.'

We give an example of one of Mr. Boughton's French subjects in 'BRETON PEASANTS GOING TO MARKET ON CHRISTMAS-MORNING.' The picture, which was never exhibited, is the property of J. Lormer Graham, Esq., American Consul-General at Florence. Like the majority of this artist's compositions, it is perfectly simple, depending entirely for its interest on the conscientious manner in which the figures are brought forward. But

a close examination of the faces of the three foremost peasants reveals, we think, something of a love story, whether the painter intended it to do so or not. That young Breton, though helping each of his companions to bear her burden, is evidently paying greater attention to one than to the other; and the downcast look of the maiden on his left is significant of neglect; and she certainly is thinking more of her rival than of the price her ducks, &c., will make when brought into the market. It is thus Mr. Boughton sometimes gives a hidden meaning to what seems to



Drawn by W. J. Allen.]

Ichabod Crans.

[Engraved by R. S. Marriott.

be only an ordinary incident; and if this picture had been called 'The Rivals' the title would scarcely be a misnomer.

His 'Age of Gallantry' caused much amusement to the visitors to the Academy in 1870, wherein he indulged his quiet humour by showing a gentleman of rather mature age wading knee-deep into a stream to gather water-lilies for some young girls who stand on the banks, tittering most heartlessly at his endeavours to procure the flowers for them. Not alone, however, as a humorous com-

position is the picture to be commended, but also for the winning manner in which it is placed on the canvas; a soft silvery light, significant of perfect quietude, is thrown over landscape and figures.

'THE LAST OF THE "MAYFLOWER,"' which forms our second engraving, was exhibited at the French Gallery in 1868. We are indebted to Messrs. Knoedler and Co., of New York, who hold the copyright of the picture, for permission to reproduce it from

their large engraving. The subject forms a fitting companion to the 'March of Miles Standish,' both being suggested by Longfellow's poem. Here we see John Alden, the "friend and household companion" of Standish, the "learned letter-writer," and subsequently the successful rival of the stalwart warrior in the affections of the Puritan maiden, Priscilla, standing with the girl on the sea-shore, and

"Casting a farewell glance on the glimmering sail of the *Mayflower*,
Distant, but still in sight, and sinking beneath the horizon."

as the gallant little vessel returns home to England after leaving her cargo of Pilgrim Fathers to their fortunes in the New World. The picture, when exhibited, obtained high commendation in our columns; the sentiment of the whole, and its expression, both in figures and landscape, are in perfect harmony.

The last engraving, 'ICHABOD CRANE,' is, I believe, from a picture never exhibited. Washington Irving's "Sketch Book" supplied the text for it in "The Legend of Sleepy Hollow," where the schoolmaster in the little Dutch village of Greensburg, or Tarry Town, is described as gathering round him, between the services on Sunday, a host of young girls while "he recited for their amusement all the epitaphs on the tombstones." The *personnel* of Ichabod, as described by Irving, is well maintained; though, as he is wearing his Sunday suit, he has a more reputable appearance than when "striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine, or some scarecrow eloped from a cornfield." His pretty young companions, arranged in their picturesque Dutch costumes, make a most pleasant setting to the gaunt figure in their midst, as they listen, not without wonderment, to the recitals of the learned pedagogue. The easy, unaffected attitudes of the group are especially noticeable.

Mr. Boughton's latest exhibited pictures are 'Colder than the Snow,' and 'A Chapter from 'Pamela,' in the Academy in 1871; 'Spring-time,' 'The Flight of the Birds,' and 'The Coming of Winter,' in the same gallery last year. Much might be said concerning each of these were there room for detailed remark. Of the three last, it may be observed that, in the estimation of those most capable of forming a just opinion, they added greatly to the painter's reputation.

As a whole, his pictures are not of a character to attract the visitor to a public gallery by striking effects of colour, or by the setting forth of subjects that would at once arrest attention; they are works to be looked into and studied for their negative, rather than positive, qualities of excellence—for their simplicity of design, tenderness of emotion, felicitous expression, and charm of subdued, yet not weak, colouring. He is steadily advancing to a high position among our *genre* painters.

JAMES DAFFORNE.

OBITUARY.

RICHARD JAMES LANE, A.R.A.

MR. LANE, whose death took place on the 21st of November, is chiefly known in Art-circles as a lithographic artist. He was second son of the late Rev. Theophilus Lane, Prebendary of Hereford, his mother being a niece of Gainsborough. At the age of sixteen young Lane was articled to Charles Heath, the engraver, under whom he made considerable progress; and after leaving his studio, he executed one or two plates on his own account. About the year 1824, when the art of lithography was introduced into this country, Mr. Lane directed his attention to it solely, and produced a very large number of works on stone, principally portraits; these are considered most excellent examples of the art. But lithography, in its turn, made way for other modes of reproduction, and, reverting to his earlier pursuit, he was appointed Director of the Etching-class at South Kensington, a post he held till his death, with much benefit to those whose studies he superintended.

In the very earliest part of his career, about 1827, he was elected Associate Engraver of the Academy; but he rarely exhibited, and when he did, his contributions were chiefly lithographic portraits. In 1825 he published "Studies of Figures after Gainsborough."

Mr. Lane was in his seventy-third year at his death: the event is regretted by a large circle of friends, who knew the sterling worth of a most estimable man.

ALFRED RANKLEY.

Allusion was briefly made last month to the decease of this artist, who died on the 7th of December, at the comparatively early age of fifty-three. For many years he has held a very good position as a painter of *genre*-subjects: his pictures are carefully painted; the story, whatever it may be, is attractively set out; and, for the most part, conveys some good and wholesome moral, and without any forced or vapid sentiment. Among his best-appreciated works may be noted his 'Eugene Aram,' 'Dr. Watts visiting some of his Little Friends,' 'Old Schoolfellows,' 'The Village-School,' 'The Lonely Hearth,' 'The Farewell Sermon,' 'George Stephenson at Darlington in 1823,'—teaching Mr. Pearce's daughter how to embroider, 'Milton's First Meeting with Mary Powell, accompanied by her Brother,' 'A Sower went forth to Sow,' 'The Doctor's Coming,' 'After Work,' 'The Hearth of his Home,' and 'The Benediction,'—his latest work, exhibited in 1871. These pictures, with many more, were hung in the Academy in various years; all were directed to awaken dormant sympathy in favour of what is kindly in feeling and "of good report."

JOHN PARTRIDGE.

Another vacancy in the ranks of our older artists has occurred by the death, on November 25th, of Mr. Partridge, at the advanced age of eighty-three. After the death of Sir Thomas Lawrence, in 1830, he became the most fashionable portrait-painter of the time, and in 1845-6 was appointed "Portrait-Painter Extraordinary to Her Majesty and H.R.H. Prince Albert." His pictures of women and children are especially characterised by much elegance and a winning sweetness. His last works seen in the Academy were portraits of Lord and Lady Beauvale, contributed in 1846.

HENRI PLON.

The close of the year just past was signalised by the death of one of the most remarkable citizens of Paris—a man whose career, in the ameliorating ways of peace, was stamped throughout with the characteristics of greatness—Henri Plon, the printer and publisher.

The family of Plon was originally of Denmark, but passed into the Netherlands about the epoch of the invention of printing. It seems to have been devoted, generation after generation, to that mystery of enlightenment, until, in its late representative, it became recognised as the very head of continental publishers.

When but fifteen years of age, Henri Plon commenced his education in the well-known house of Firmin Didot, and so rapid was his advance, that in seven years he became of so much note as to be selected by the King of the Netherlands to become organizer of a royal printing establishment in Amsterdam. A not unreasonable trade jealousy obstructed the realisation of this project, and fortunately directed the young man, glowing with intelligence and energy, to France and Paris, as the true field for his enterprise. In a word, he became, in no great transit of time, the head of that house to which he has given his name, signalised it by the successful adoption of the new system of steam-printing, and commenced that fluvial flow of publications—both literary and artistic—which, ever augmenting, has attained that wondrous swell, to which the French public became familiarised. The catalogue of the works published under the name of Plon would represent a library rich and rare indeed, and of voluminous extension in almost every branch of literature.

Among M. Plon's Fine-Art publications, we need only refer to his engravings—fifty-two engravings, after originals of Raphael, in the Loggia of the Vatican; his hundred engravings illustrative of the "Galerie Flamande et Hollandaise," and those two admirable works to which we had occasion to direct attention in our vols. of 1867-68; the "Biography of Thorwaldsen," by M. Eugène Plon, embellished with thirty-six singularly artistic illustrations, and "La Vie et La Légende de Madame Sainte-Notburg," in which no fewer than eighty-four masterly plates are garnered up. Both these works are indeed sterling in the fullest significance of that word.

Of the style of printing in the house of Plon, it is scarce necessary to make note. In its humblest form, it was ever satisfactory; in the highest, it seemed, in its exquisite delicacy and distinctness, something of a Fine Art. Altogether, the name of Henri Plon is thoroughly worthy to associate with the Estiennes and Elzevirs; and on looking back upon all that he had done, and the consciousness of how he had done it, he might well have said—

"Exegi monumentum ære perennius."

Independent of the great prosperity of his establishment, "Henri Plon" had reason to feel that his life had been a success. At all the great exhibitions, his display was conspicuously foremost. After that in London, in 1855, he was named Chevalier of the Legion of Honour. In 1855 he was honoured with a special French medal, and the insignia of various foreign orders were cushioned on his coffin, when he was borne to the cemetery of Mont Parnasse.

In conclusion, it must be noted that the goodness and nobleness of the man's character harmonized with his elevated genius.

CHAPTERS TOWARDS A HISTORY
OF ORNAMENTAL ART.

BY F. EDWARD HULME, F.L.S., F.S.A.

II.

IN the present and following paper our desire will be to give our readers some insight into the nature of symbolic Art: we shall only be able to touch upon a few of the salient points; nevertheless, we trust that even this brief treatment of the subject will not be found altogether without interest or profit. In the present paper we propose to deal with the symbols derived from the animal kingdom, the fishes of the sea, the birds of the air, the beasts of the field, some realistic, some grotesque in the highest degree, the use of the human and angelic forms, and lastly, the suggestion of the Deity; reserving for our next essay the consideration of the great use made of forms derived from the vegetable kingdom; and such forms as, like the cross and sacred monogram, form a third, though minor, division, having no relation to natural objects, animate or inanimate.

All Art, though capable of being divided into many diverse classes, may, nevertheless, be broadly massed under two great heads: the Art that is sensuous appealing to the eye from its beauty; or, secondly, the Art that is symbolic, that appeals to the mind or heart—that besides the outward seeming has an inner and deeper significance. All the noblest Art-work that ever existed, that ever can exist, must belong to this latter class; the thoughts evolved from one work of Art may be intrinsically nobler than those derived from another; but our readers will, we trust, agree with us that all artistic work is good only so far as it affords food for reflection; so far as it enables us to see something of the mind of the man; so far as it appeals, not to the senses only—like the Xeuxis grapes that the birds, if we may credit the old story, came to peck at—but to the mind, the heart, the soul of man, those priceless gifts that lift him so immeasurably higher than the beasts that perish.

The word symbolism is Greek in its origin, and signifies literally a throwing or putting together of things, a positive and visible form implying something else that is often incapable of representation, as, for instance, truth; a form that may in itself be trivial in appearance, barbarous and archaic in its representation, that nevertheless, by education of thought and past association of ideas, is the sign, or symbol, of something higher than merely meets the eye; symbolism, therefore, has naturally been largely employed in the service of religion, as a ready means of impressing truths in themselves great in a simple language. It also, for the same reason, enters largely into the forms used in heraldry, either as charges in blazoning arms, or as badges; the shamrock, the rising sun, the spray of broom, are but a few examples: many others may be readily added to these by our readers on very brief consideration. In the early Art-history of any people, as in the childhood of the individual, there is found to be a peculiar susceptibility to, and attraction in, this picture-teaching. In the first period of Art the rude form of the god or demi-god is either exceedingly vague in significance, or is only saved from this by an accompanying inscription; but very soon in literature some distinctive epithet, the "cloud-compelling," or some such picturesque title, if we may be allowed the term, is connected with the name; while in Art some appropriate symbol being added, serves to convey to the spectators the artist's aim, and stamps the person represented with the needful distinctness and individual character; hence the eagle of Jove, the trident of Neptune, the jackal of Anubis, the crescent moon of Diana, in Pagan Art; or the keys of St. Peter, the anchor of St. Clement, the spiked wheel of St. Catherine, the lion of St. Jerome, in Christian Art.

Parables, fables, proverbs, whether sacred or secular, are all further manifestations of this love of the symbolic, and it is doubtless owing to such picturesque treatment that the "Pilgrim's Progress" and works of that character have retained such hold upon their readers, as in all

these cases a teaching by picture is employed to a marked degree. The following examples of proverbial philosophy—"a cat in mittens catches no mice," "a rolling stone gathers no moss," "there is a silver lining to every cloud," "all is not gold that glitters"—will suffice as illustrations of our meaning.

Symbolism, though ordinarily a convenient and suggestive way of conveying instruction, has at times been employed in a precisely opposite direction, as a veiling of truths that it was not felt desirable on some account too distinctly to proclaim; thus among the Egyptians the priesthood reserved to themselves an inner meaning in many of their rites, a meaning unknown to all but themselves, or those specially initiated; and in the same way the early Christians thus also employed forms that, though full of meaning to themselves, had no significance that was apparent to the heathen amidst whom they dwelt; while an example more familiar to some, at least, of our readers will be seen in those mysterious little cakes that passed from hand to hand throughout India to the wonder of the Europeans, until the outbreak of the great mutiny threw a sudden and lurid glow of light upon their meaning and all that it involved.

Symbolism may make itself felt in several ways: there may be symbolism of action, as in the solemn burying of the hatchet and the smoking of the pipe of peace among savages, or the passing of the loving-cup at the banquets of the more highly civilised; or there may be symbolism of language, as in the proverbs quoted above, and in the poetry of the Moors and Persians; or a symbolic application of colour, form, or number. It is in these three latter directions that symbolism is most ordinarily encountered in ornamental Art; for though the Moors delight greatly in religious, poetic, and sententious phrases, and introduce them largely in their ornament, the Cufic letters entwining very ingeniously and happily with the conventional foliage employed, this must be considered an exceptional use, and one that we can better consider in our remarks in some future paper on inscriptions and writing forms, as an element in design.

Of the three Art-applications, form, colour, and number, the first is decidedly the most important; we will therefore apply ourselves in the first place to its consideration, reserving for awhile the other and less weighty points; and further limiting it, as we have already said, to a consideration of animal-form alone.

In Christian Art the fish is one of the earliest forms we meet with, being found, and very freely, in the catacombs of Rome. Rome, like many other cities, was built of the stone furnished on its site, the supply of material for many hundreds of years being derived from beneath the surface on which the city actually stood; hence the ground is largely honeycombed with vaults and passages stretching to now unknown distances. These quarries on their disuse became the asylum of the early Church, a retreat during life, a quiet resting-place at death for those who escaped the famished lion or the consuming flame; hence in niches cut tier above tier in the rocky walls are found the remains of countless numbers of this noble army of martyrs, their resting-places being ordinarily covered with a slab of rock, and on this frequently an inscription or rude symbolic form.

We cannot now presume to positively define the motives that led to the symbolic use of the fish in Christian Art. It is curious that the letters of the Greek word for fish are also the initial letters of the words "Jesus Christ, the Son of God, the Saviour," while Tertullian, and several others of the early writers, suggest a fresh train of thought, since they frequently term their converts *pisciculi*, in allusion to their new life through the waters of baptism. In some instances the fish may have been rudely cut on the slab in token that the deceased was a fisherman or sailor; but as signs that clearly refer to the worldly occupations are few in number, while the fish-form is very abundant, we may, we think, very reasonably assume that in most cases, at least, it was employed as a symbol, not in the lower, but in the higher, significance. The crossed fish, shown in Fig. 9, is an early and good example of the treatment often adopted.

In the works of the early illuminators, many examples of the use of the fish will be found, in some cases as an accessory, while at other times the flexibility of the creature is taken advantage of in the formation of entire letters; a C may be composed entirely of the fish-form, while two in combination are used to form the letter O. Many examples of these grotesque letters may be seen in any good standard work on illumination, or, better still, on consultation of the original MSS. in our national collection and the rich libraries of our own and Continental cathedrals.

The fish was a very favourite symbol with the Egyptians, owing, like the Lotus plant, its importance to its association with the sacred river Nile, the source of the fertility of the land. In our fourteenth illustration we have an instance from an ancient Egyptian source, a plate in the museum at Berlin, of the use of both these symbols; apart from its symbolic purport, the design is in itself quaint and pleasing; the reader will notice that though there are apparently three complete fish, yet one head and one eye are common to them all. Certain species were accounted sacred, the *lepidotus*, *martes*, *oxyrhinchus*, and *phagrus*, and these it was profanation to touch. The *oxyrhinchus* is still very commonly met with in the Nile, and is easily recognisable from its long and sharply pointed head, a feature that readily assists its identification in the bronzes, sculptures, and paintings of the Egyptians. It was one of the symbols of the goddess Athor, who held a parallel place in Egyptian mythology to that of Venus among the Greeks, and several specimens of it have been found embalmed at Thebes. The fish, in its various specific forms, was not only represented in the paintings, but, like the *scarabeus*, was made into little charms or trinkets, and worn on the person; hence examples are not uncommon, for these little charms, having a religious significance, were frequently placed on the body of the deceased, and are, therefore, often found on the opening of a place of sepulture.

The great god Dagon of the Philistines was, like the sphinx and many other symbols, of a composite nature, partly human, partly fish-like. Fig. 11 will enable our readers to form an idea of its character; it is from the deeply interesting series of Assyrian sculptures that we are so fortunate in possessing among the other treasures of our national museum. It will be remembered that it was during a great sacrifice to this idol that the captive Samson was brought forth in mockery; for in the inspired record we read that "The lords of the Philistines gathered them together to offer a great sacrifice unto Dagon their god, and to rejoice; for they said, Our god hath delivered Samson our enemy into our hand. And when the people saw him, they praised their god; for they said, Our god hath delivered into our hands our enemy and the destroyer of our country, who multiplied our slain. And it came to pass, when their hearts were merry, that they said, Call for Samson, that he may make us sport."—Judges xvi., 23, 24, 25. It was this Dagon, too, that fell before the captive Ark of God at Ashdod, and was broken in pieces—"only the fishy part of Dagon was left unto him." We need not quote the story in full, any who care to do so can, on turning to 1 Samuel v., find the narrative *in extenso*. In the case of many composite figures we are able to detect the motive that influenced the combination: some noble attribute of an animal, as the strength and generosity of the lion, being united with the intellect of the man. But we confess ourselves quite unable to suggest what hidden meaning may have been symbolised to his worshippers by the figure of Dagon, the combination being a most unusual one. The sphinx-form is very commonly met with in ancient Art, and more especially in Egyptian and Greek work. Our student-readers must bear in mind the marked difference of treatment in the works of these two peoples: with the Greeks the sphinx is always winged, always woman-headed; while with the Egyptians it is never winged nor woman-headed, the head being sometimes that of a man, at others that of an animal: hence archaeologists speak of the androsphinx, crio-sphinx, hieracosphinx, to distinguish these various modifications of the form in Egyptian Art.

Among the Greeks and Romans the dolphin,

represented in a very conventional way, was accepted as one of the symbols of Neptune, and therefore of maritime power. Fig. 3, an illustration of its use, and of the suppression of natural fact to suit artistic requirements, is from a shield painted on a Greek vase; the original is in the British Museum. Fig. 13 is inlaid in coloured marbles on a ground of white, in a Milanese chimney-piece, dating about 1600, and now preserved in the South Kensington Museum. The artists of the Renaissance not only embodied the main principles of classic Art in their compositions, but also freely introduced literal copies of ornamental detail; hence the continual recurrence of forms essentially heathen in their associations. The dolphin frequently occurs on the various forms of Majolica ware.

The serpent, as a symbol of sin, is naturally, from the direct reference to it in the Scriptures, a very early form; in many old illuminations representing the temptation in Eden it is represented with a human head. In the coins of Constantine, the first Christian emperor, the sacred monogram surmounts a standard, the whole being planted on a serpent, to symbolise the final victory of Christianity over paganism. Reptile-forms seem to exercise a peculiar fascination: the tortoise, lizard, and crocodile are in some countries objects of worship as incarnations of deity; it is a tortoise, our readers will remember, that, according to Hindu belief, sustains our world, though what sustains the tortoise has never, we believe, been satisfactorily settled; while the serpent in almost every country is an object of dread, and in the early period of most nations an object of worship. It is an especially common form in ancient Mexican and Egyptian Art. The asp, sacred to Ranno and



Fig. 1.

Neph, and the horned snake, supposed to have been dedicated to Amun, are both frequently represented in Egyptian Art, and embalmed specimens are deposited in the tombs of Thebes. Illustrations of these are seen in Fig. 10.

Insect-forms appear but little in symbolic Art. The most conspicuous instance is found in the constant recurrence of the *scarabeus*, or sacred beetle, in Egypt: it was dedicated to the sun and to Ptah. Numerous examples of it will be found in any good museum, in the scope of which archaeology at all enters; as, besides being sculptured or painted in mural decoration, on papyri, &c., it was largely worn as a charm, little figures of it being made in metal or glazed earthenware, and these are found, like the small fish-symbols already referred to, in great abundance in the tombs. The butterfly is but rarely seen in early work, for though the Greek word for the spirit of life and the butterfly is the same—*psyche*—yet, owing to the imperfect idea of all pre-Christian races as to the immortality of the soul, much of the force of the symbol was in those early days lost; while in later times, owing to a want of study of the lower forms of Nature, the analogy between the spirit of life and the caterpillar—tolling through its span of existence, then burying itself in the earth a seemingly lifeless chrysalis, finally at the appointed season soaring above its tomb into the sunlight the perfect insect—was not perceived; as throughout the Middle Ages little attention was paid to natural history, and the few grains of truth were lost amidst the mass of error, "travellers' tales," and old wives' fables. In some few examples of Greek Art, however, the butterfly is represented as hovering over the dead. The fabled phoenix rising from its ashes is another symbol of the resurrection found from time to time throughout the whole range of mediæval Art. The dragon,

another fabulous monster, like the hydra, represents the principle of evil: hence, dragon-slaying is in mythical story the hero's task, a labour for Hercules, the task of Perseus, the chivalrous duty of St. George. In China, however, the



Fig. 2.



Fig. 3.

dragon is the symbol of the imperial power. Chinese Art abounds with representations of dragon-forms, grotesquely, morbidly horrible: many examples may be seen in the Ceramic



Fig. 4.

ware and bronzes, fabricated by the Celestials, and preserved in the South Kensington and other collections.

Passing now to bird-forms, we find among the



Fig. 5.

Egyptians numerous species held sacred. Of these the ibis occupies the highest place, being dedicated to Thoth: numerous embalmed specimens have been found at Memphis, Thebes, and



Fig. 6.



Fig. 7.

Hermopolis. Some of these may now be seen in the British Museum. It is often represented on sculptures and paintings. The goose was sacred to Seb, see Fig. 10. The hawk and vulture were

sacred to Re, and other deities. The vulture, called by the Arabs *uisser*, was also the symbol of Nisroch, one of the greater deities of the Assyrians. Our readers will remember that it was while worshipping before the altar of Nisroch, his god, that Sennacherib, one of the greatest of the Assyrian monarchs, was slain by his sons. A representation of the figure is seen in our fourth illustration, derived from the Nineveh slabs now preserved in the British Museum.

The owl, whose silence and solemnity of expression have been taken as tokens of the possession of a considerable depth of thought, has thus, like some people, gained great credit for wisdom, and as such is the symbol of Minerva or Pallas, the goddess of learning and culture. The Greeks worshipped her under the name of Athene, named their chief city in her honour, and erected the Parthenon for her service. *Parthenos* is the Greek for maiden, hence the word Parthenon literally means the Temple of the Virgin. We have, in Fig. 7, a representation of the owl from a Greek coin; the treatment is decidedly archaic.

The cock is one of the earliest Christian symbols; if associated with any representation of the denial of St. Peter, it signifies repentance; otherwise vigilance, watchful care. We are all familiar with its use even in the present day, crowning, as it so often does, our church-spires. White and saffron-coloured cocks were sacrificed by the Egyptians to Anubis.

The dove is a very common symbol throughout the whole range of Christian Art. The Holy Spirit is expressly likened to a dove in several passages of the Bible; while in a secondary sense it is accepted as a symbol of all believers, "Be ye wise as serpents, harmless as doves." The dove is more particularly met with in work executed under Byzantine influence: it is also sometimes introduced, from its association with the



Fig. 8.

subsiding deluge, bearing the olive-branch as a symbol of peace; the raven then being frequently at the same time introduced as an emblem of unrestfulness. The peacock is another favourite form in Byzantine Art; though now thought of rather as an emblem of pride, it was at an earlier period chosen as a symbol of the Resurrection; hence it is generally represented as standing on a globe, the glorified spirit rising above all mundane cares. Several good examples of it may be seen in carvings and inlays at Venice.

Among bird-forms, none is so familiar to us in its association with mediæval Art—an art essentially religious—as the pelican. This bird has a crimson spot at the end of the bill; hence, when pluming herself, it appears like a small spot of blood on the breast; and thus arose the old belief that the pelican nourished her young at the expense of her own life. The pelican therefore was considered an apt symbol of the Atonement, and, as such, is largely introduced in ecclesiastical Art. Fig. 1 is an example from mediæval stained glass now in the South Kensington Museum.

The eagle, the king of birds, has little if any connection with Christian Art, except, as we shall see presently, in one marked particular, but is frequently introduced in the various periods of ornamental Art in which heraldic devices form any feature. The French, Austrians, Prussians, Russians, and Americans have all adopted it as a national symbol; some treatments of it, as the American, being naturalistic, others so far conventionalised as to justify its being, like the Russian bird, double-headed. Fig. 2 is a French example, from one of the mosaics in the Church of St. Louis des Invalides, in the crypt of which

repose, according to his wish, the ashes of the first Napoleon.*

A familiar little bird symbol among ourselves is seen in the constant association of the robin with Christmas; for, as surely as the year draws to its close, robin redbreast figures on cards, magazine covers, *et hoc genus omne*, as a sign and a reminder that Yule-tide is rapidly approaching.

Among the higher animals fewer examples of symbolic use occur than we should, judging by the diversity of disposition, &c., have supposed, for while in popular estimation the pig not unworthily represents gluttony; the ass, stupidity; the fox, craft; the dog, fidelity; the horse, strength; but little use is made in ornamental Art of several of these, though many of our readers will no doubt be able to recall isolated examples, as in the case of the dog at the feet of the effigy of many a crusader in our cathedrals.

The stag is a favourite symbol in early Christian Art, the allusion, no doubt, being to the passage, "like as the hart panteth:" it is also associated in classic Art with Diana, the goddess of hunting. In Fig. 6 we have a representation of it from an early Greek coin.

Among the Egyptians the bull Apis was worshipped as a deity and the type of great Osiris, judge of the living and the dead: a name so sacred to them that it was rarely mentioned expressly, and there was no more binding and solemn oath than "by him who sleeps in Philæ," an island in the Nile, that was supposed in an especial degree to be his resting-place. The sacred bull was tended by the priests at Memphis; at his death he was solemnly embalmed—numerous mummified remains are preserved in the British Museum—and great rejoicings throughout the land greeted his successor,



Fig. 9.

the visible image and incarnation of their deity. The sacred bull is a symbol, therefore, that naturally occurs very commonly throughout Egyptian Art; it is represented in Fig. 10, all the animals therein figured being taken from examples from the tombs at Thebes. The jackal, also shown in Fig. 10, was sacred to Anubis, the Mercury of Egyptian mythology. The cat, dedicated to Pasht, or Diana, is a very common symbol; many human, but cat-headed, figures of Pasht may be seen in the British Museum. The ape was sacred to Thoth; hence it is frequently represented on papyrus, &c.; while the cow was the symbol of Athor—a goddess holding in Egyptian mythology a very similar position, as we have already seen, to that of Venus amongst the Greeks and Romans. The lion was sacred to Gom, or Hercules. Death was the only penalty that, according to the Egyptian code, at all met the enormity of killing any of these animals; and during the occupation of Egypt by the Romans, some hundreds of the conquerors were slain in a popular tumult, one of the legionaries having killed a cat.

In Christian Art the lion is employed as an emblem of strength, majesty, and fortitude, sometimes as a symbol of the second person of the Trinity, as in Fig. 8, the seal of Theodore of Abyssinia, where, surrounding the lion, is the inscription, in Amharic and Arabic, "The Lion of the tribe of Judah has conquered." The great use, however, of the lion in religious Art is as the symbol of St. Mark—the angel, the lion, the ox, and the eagle being the four forms especially

devoted to the four Evangelists, and in the order mentioned; thus Matthew has the angel, Luke the ox, and John the eagle. These four figures—the man or angel, the lion, ox, and eagle—are in



Fig. 10.

a marked degree common to almost all early periods of Art. Thus in Egypt we find the sphinx, human and hawk or eagle-headed, while in the Assyrian remains we are confronted



Fig. 11.

by bulls with human heads, or figures in human form, but with the wings and heads of eagles. The four creatures seen in the wonderful vision of the prophet Ezekiel were of this nature, for he



Fig. 12.

expressly says in his description that they were similar to those he had seen while a captive in Assyria. In the apocalyptic vision of St. John, the four mysterious creatures are like a calf,



Fig. 13.

a man, a lion, and a flying eagle respectively. St. Ambrose, St. Jerome, Wycliffe, all assert in their writings that these four creatures represent our Lord under four aspects—the man referring to his human birth, the ox to his

sacrificial death, the lion to his rising again, the eagle to his ascension; hence, as Matthew dwells chiefly on the human life of the Saviour, to him is assigned the man or angel; as Mark gives many details of the resurrection, he receives the lion; Luke, writing at greater length on the priesthood and the sacrifices required by the law, has the ox as his symbol; while John, passing over many of the details given by the other Evangelists, and dwelling chiefly on higher mysteries, receives the eagle. We have in Fig. 12 a representation of the lion, an illustration so admirably adapted to our purpose, that we have taken the liberty of borrowing it from an excellent work by the great French writer, Viollet-le-Duc. In the cathedral of Messina is a very large lectern, having a central stem surmounted by a pelican, and four arms, each terminating in an evangelistic symbol, upon which the book rests, so that each gospel is read from its appropriate desk. This lectern is well figured in Sir D. Wyatt's book on metal-work. We need give no other examples, as instances are so numerous that very slight research will suffice to discover many illustrations. In early work the animals stand alone, or an inscribed book or scroll, as in Fig. 12, may be sometimes added; in later times the Evangelists are represented as men, but accompanied by their appropriate symbols. The human form, under various grotesque modifications, is frequently introduced in Gothic work. Fig. 5 is a very fair example. In some cases, probably, they are symbolical of evil passions; in others, satirical; in some, no doubt merely grotesque and quaint from play of fancy, and having no ulterior meaning.

The second person of the Trinity is fre-

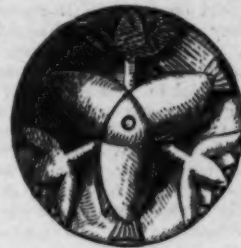


Fig. 14.

quently represented as a lamb, in allusion to such passages as "He is brought as a lamb to the slaughter;" and again, "Behold the lamb of God." This latter symbol is known as the Agnus Dei. The Holy Spirit, as we have seen, is symbolised by the dove, while the first person of the Trinity is rarely represented; in early MSS., &c., the eye or the arm of the Lord are sometimes shown amidst the clouds that veil the brightness of the Divine Majesty. Many passages of Scripture refer to these, and render them especially appropriate symbols. During the first eleven centuries these were the only symbols employed; later, a head or the entire figure was shown, but with not nearly so grand an effect as that produced on the mind by the more reverential treatment of the subject.

We would, in concluding this branch of our subject, warmly advise the student who reads our remarks, not to rest satisfied with the little that we have here been able to set before him, but to carry his investigations further than the necessary limits imposed on our pleasant labours will here allow. Many excellent works, as, for instance, those of Mrs. Jameson and Twining, are published on the subject, and these the novice will do well to consult; but, above all, let him by personal investigation, and research, notebook in hand, find examples for himself; he will feel a reality attaching to these that no book-illustrations will be able to afford. Some good evangelistic symbols occur on stained glass in the South Kensington Museum; the National Gallery is a valuable storehouse of examples; so, too, is the magnificent collection of MSS. in the British Museum; while, for pursuing the subject amongst the remains of an earlier period, the Egyptian, Assyrian, and Greek collections in the National Museum afford equally ample facilities.

* "Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple Français que j'ai tant aimé."—The inscription over the entrance to the tomb.

SCHOOLS OF ART.

EDINBURGH.—The annual distribution of prizes and certificates to the pupils of the Edinburgh School of Art was made on the 28th of November. The number of students who have attended the Central School of Art in the year 1871-72 is 620, viz., 420 in the male school, and 200 in the female school. In both schools there is a slight decrease in the number of students compared with the number in the previous year. In the schools of the city 1,020 students have received drawing instruction from the teachers of the School of Art. These students have been somewhat fewer in number than in the preceding year. The examiners of the male school report that, "The master is to be congratulated on the reassertion of the high position which the school has generally held—a position mainly due to the study from the antique statue, based upon anatomical analysis and acquaintance with the details of the extremities. Original design is, if not largely, yet successfully pursued, and a sound method of painting in oil inculcated."

CHELSEHAM.—The Rev. T. W. Jex Blake, President of this school, officiated at the distribution of prizes to the pupils, in the early part of December. He especially noticed the improved aspect of affairs since the removal of the school to more central premises, in Clarence Parade.

DOVER.—Tenders are invited for a new building for the Art-school of this town.

LINCOLN.—The annual exhibition of works by the masters and students was open for ten days in December, and was attended by nearly 2,000 visitors, an admission fee being charged during the whole of the exhibition. The meeting for receiving the reports and distribution of prizes was held on the 18th December, under the presidency of C. Hughes, Esq., Mayor of Lincoln, and the prizes were presented by the Dean of Lincoln. The committee and head-master complained in their reports of want of room. The school was established ten years ago, and was placed under the present head-master, Mr. E. R. Taylor. At the end of the first year the rooms now occupied were built especially for the School of Art, and at the time were considered more than ample for any probable requirements of such an institution in Lincoln. For the last two or three years, however, the school has been overcrowded, and now the evening-classes are twice as large as the accommodation provided. The students number 259, exclusive of those institutions taught in connection with the School of Art—and the school is self-supporting. The government awards for the past year are as follows, being about three times the number of last year:—3 National Queen's Prizes; 6 Free Studentships; 21 Prizes for finished works; 23 Prizes of Time Drawings; and 79 Certificates. In addition to the above, local prizes given by gentlemen of the city, consisting of a silver medal, silver palette, works on Art, were awarded to the best studies from the life and the antique, paintings from the cathedral, machine drawings, &c. The following sums were offered for the prize-fund of 1873. The Mayor, £5; P. Bellamy, £5; J. Ruston, Esq., £5.

MANCHESTER.—The annual meeting of the subscribers and friends of the Manchester School of Art, and the distribution of prizes to the successful students, took place on Wednesday, December 18th, 1872, in the Theatre of the Royal Manchester Institution. The president of the school, Sir Thomas Bazley, Bart., M.P., took the chair, and the prizes were distributed by the Bishop of Manchester. The Council had specially invited Mr. George Wallis, South Kensington Museum, who so successfully reorganised and conducted the school nearly thirty years ago, to be present and address the students, it being about ten years since he last performed that duty. After an excellent introductory speech from Sir Thomas Bazley, Bart., who, we regret to say, retires this year from the post of president, which he has filled so many years, to the great benefit of the institution, the reports of the secretary, Mr. Edwin M. Marshall, and of the head-master, Mr. W. J. Muckley, were read. From these it appears that the financial position of the school has improved, and that only a comparatively

small debt remains; which wealthy Manchester ought at once to obliterate, instead of allowing the subscriptions, as reported, to fall off. The awards of the Science and Art Department in recognition of works done in accordance with the regulations were two gold medals, one silver medal, three bronze medals, and four book prizes, whilst 149 third-grade prizes and twenty-five second-grade prizes were also secured. Seventy students also passed in one or more exercises at the annual examination. The report of the head-master dealt with some important questions in connection with the school course of study, which space will not permit us to deal with, beyond stating that his remarks are well worthy of the consideration of all interested in this question of Art-education. The Bishop of Manchester (Dr. Frazer) addressed himself to the task of distributing the prizes to the students in a genial and appreciative spirit.

The address of Mr. George Wallis to the students necessarily went over various points connected with Art-education. A generation, he said, had nearly passed away since it was his duty first to address the students of the Manchester School of Art, and he had very gladly accepted the invitation of the Council to appear before them again. Many changes had taken place since he first came among them in January 1844, but that school had gone on through good report and evil report, earnestly with its work. These schools had been originally established in several manufacturing cities simply for the purpose of educating designers for our manufacturers. It was believed that we had nothing to do but to educate a class of designers, and get our manufacturers to produce designs of good character, to find that the public would at once take them; but, when it came to the test it was found we had something more to do than to educate the producer. We had also to educate the consumer, and consequently the basis of the schools had to be considerably widened, and had this not been done, it was quite clear they must have collapsed. Mr. Wallis then proceeded to dwell upon the necessity for studying practicability and usefulness in designs for manufacturing purposes. With regard to the students and rewards for success in study, he was not unfavourable to a prize system, but he wished them to distinctly bear in mind that the best prize they could possibly gain was the knowledge of Art, its practice and principles, which they came to that school to learn. Mr. Wallis concluded a very practical address by giving the Council a few good-natured hints as to the privileges which schools of Art possessed, in availing themselves of the collections at the South Kensington Museum, with the condition that ready access to them was afforded to the general public as well as privileged members of the institution and students. The proceedings terminated with votes of thanks to Mr. Wallis for his address, with a request that he would permit it to be printed from the reporter's notes; to the Bishop of Manchester for distributing the prizes; and to Sir Thomas Bazley, Bart., M.P., for presiding, as also for his long and efficient services to the institution. The report of this meeting takes us pleasantly back to the period at which Mr. Wallis was the head-master of this school, and the reports of the work done in that institution in 1844-5-6 as recorded in the *Art-Journal*, then the *Art-Union* of that date. Any one interested in the origin and progress of exhibitions of Industrial Art, international or local, will find it worth while to refer to the special number of this Journal for January, 1846, in which will be found the first illustrated record of an exhibition of Art, as applied to Industry as such; this exhibition having been held in connection with the annual display of the works of the students of the then School of Design, in the Royal Manchester Institution.

NEWCASTLE-UNDER-LYNE.—The nineteenth annual meeting of this school for the distribution of prizes took place on the 17th of December. The report shows a decided improvement in the attendance of students, satisfactory progress in their work, and some increase of income; but the funds would not permit the committee to offer local prizes to the extent that is desirable. At the examination of the works sent to London

in the national competition, six third-grade prizes and four free-studentships were awarded.

RYDE, I.W.—The annual *conversazione* and distribution of prizes in connection with this school was held in December. The number of persons in the artisan class at present on the books was 35, but the average attendance of such persons was but sixteen or seventeen at a time. At the examination 35 out of 57 candidates obtained certificates, eight passed in the third grade, and eight in the second, by no means a bad average. It is to be feared the institution will suffer from the resignation of its late president and liberal supporter, Mr. V. Webber.

ST. MARTIN'S SCHOOL, LONG ACRE.—On the 5th of December, Lord Lytton presented the annual prizes to the successful pupils of this school, after which Mr. G. D. Leslie, A.R.A., delivered an address, taking for his subject "Art-Studies." He duly warned the students of the difficulties attending the career of an artist in making way in the world; that Art is a serious and laborious profession, but it is also a very glorious one—one "closely allied with religion in elevating the human soul." Mr. Marks, A.R.A., followed with some appropriate remarks. There was a considerable increase last year in the number of pupils attending this school, which is under the direction of Mr. Parker.

SOUTH KENSINGTON.—Lord Ronald Leveson Gower distributed, on the 19th of December, the prizes to the pupils of this school who had qualified themselves to receive them. The rewards, which represented only the higher grades of distinction obtained, consisted of two gold medals, nine silver medals, nine bronze medals, eighteen Queen's prizes of books, won in the national competition; and forty prizes of books, won in the local prize section. The gold medal was awarded to Miss Marianne Mansell for designs for lace. This lady also won a silver medal for a design of a toilet cover. The silver medals were won by Misses Maria Brooks, Isabella Camp, Matilda Goodman, Ellen Montalba, Emma C. Simpson, and Mary S. Wilson, and the Queen's prizes were taken by the Marchioness of Queensberry for a model of a head from life; Misses Edith Julia Couper, Grace Cruickshank, Harriette Cookes, Julia d'Adhémar, Margaret Meyer, Matilda Goodman, Harriette Montalba, and Lucy F. Sothorn. To the male students the principal awards were made to Mr. Owen Gibbons, who took the gold medal for a modelled design for a shield; and Messrs. W. W. Oliver, W. R. Randall, J. J. Shaw, and T. W. Wilson each received a silver medal. Messrs. G. Payne and E. G. Reuter were awarded bronze medals. The Queen's prizes were taken by Messrs. J. Bool, B. E. Bradwyn, G. D. Drummond, T. E. Gaunt, J. E. Lush, A. J. T. Pattison, A. J. Watkins, and J. Wormleighton.

The Worshipful Company of Plasterers offered prizes obtained by Messrs. O. Morris and E. Wormleighton. Mr. Edward T. Dresden offered prizes for designs for porcelain, which were won by Messrs. H. W. Forster, W. Clausen, and C. E. Emery. A prize of £3 3s., offered by the Homeopathic Society of Great Britain for a sketch design for their diploma, was won by Mr. W. Marshall. Prizes were offered by Sir Joseph Causton and Sons, for designs for an ornamented almanack and calendar; these were awarded to Messrs. W. F. Randall and W. Clausen. A prize of £3 offered by Mr. F. Reynolds, of Birmingham, for a design for a garden seat in cast iron, was won by Mr. G. Payne. In March the Worshipful Company of Goldsmiths offered a series of annual prizes "with a view to the encouragement of technical education in the design and execution of works of Art in the precious metals." These prizes were not restricted to the schools, but were offered to open competition. The following, who have been till very recently, or at the present time are, scholars in these schools, won prizes to the amount of £200:—First prize of £50, Owen Gibbons; extra ditto of £50, Richard Lunn; prize of £25, W. F. Randall; prize of £25, W. Clausen; prize of £25, J. Eyre; prize of £25, Thomas Cox. Two other prizes were awarded for workmanship, making a total of eight prizes among forty competitors.

PICTURES OF ITALIAN ARCHITECTURE.

No. I.—PISA.

IT is proposed in this series of papers to give a brief descriptive sketch of a few of the most famous edifices that adorn some of the principal cities of Northern and Southern Italy. In doing so, it must occasionally happen that ground will be retrodden which has been travelled over in preceding pages of the *Art-Journal*, and at no very far-distant date; but wherever this is the case, care will be taken to avoid repetition as much as possible, while recurrence to buildings already noticed will afford the opportunity of introducing some remarks concerning them which were unavoidably omitted when writing at an earlier date.

Standing in almost equal divisions on each side of the river Arno, which gives its name to the fertile plain called Val d'Arno, is Pisa, second only to Florence among the cities of Tuscany for the beauty and richness of its buildings. And yet Pisa is perhaps, of all the Italian places of much renown, that which is least sought after by the mere traveller. It is, however, frequented by invalids from all parts of Europe, who go there in search of health from the softness of the climate; though much difference of opinion prevails among the medical profession on the question of its salubrity. Of old, a State whose war-vessels numbered more than

a thousand, the successful rival of its neighbour Florence, holding almost supreme power on the Mediterranean, and queen of Sardinia, Pisa, politically, is now but a decayed city: it is, says a French writer, "the caryatides bending under the weight of the superior glory of Florence, of the rival which has become the mistress. An impression of sadness, which resembles the atmosphere of an oppressed city, invades the heart of the visitor." Pisa was once the habitation of a hundred thousand persons; its population is now fewer than twenty thousand.

But in spite of its general decadence, the comparative desertion of its once busy quay and its equally busy streets, Pisa has still very much to invite the intelligent traveller within the walls that yet encircle the city as they did centuries ago. Art, in a variety of phases, has not died out with the decay of the once-powerful republic; for architecture, sculpture, and painting still give Pisa a distinguished rank among the cities of Italy.

The most important public building is the *Duomo* or Cathedral, but I pass it over now, as it was the subject of notice in the volume of last year.* The BAPTISTERY ranks next; this also was just alluded to in the same paper: an engraving of the edifice is now introduced, and some account of it may appropriately accompany the illustration. Of these ecclesiastical structures, used, as their name indicates, for the performance of the rites of baptism, it may be remarked that the most celebrated now existing are the Baptistery of San Giovanni-in-Fonte in Rome, that attached to the Cathedral of Florence, and that in Pisa. The largest Baptistery known was



Church of Sta. Maria della Spina.

that belonging to the Church of Santa Sophia, in Constantinople, which is said to have been so spacious as to have once served for the residence of one of the Roman emperors when these monarchs fixed their habitation in the East. Some writers are of opinion that the multangular edifices placed at the sides of cathedrals, and which are called chapter-houses, were, from similarity of plan, originally employed as baptisteries.

The Baptistery of Pisa, begun in August, 1152, and completed, as to the main part of the structure, in 1156, is the work of Diobisalvi, and is of singular design. "It is close to the cathedral, and

though," writes Gwilt, "on the wall of the inner gallery there be an inscription, cut in the character of the Middle Ages, 'A.D. 1278, ÆDIFICATA FUIT DE NOVO,' and it may be consistent with truth that the edifice was ornamented by John of Pisa, there is nothing to invalidate the belief that the building stands on the foundations originally set out, and that for its principal features it is indebted to the architect whose name we have mentioned"—that is, Diobisalvi. The plan of the building is circular; its external diameter

* *Art-Journal* for 1872, p. 50.

116 ft., the walls being about 8 ft. 6 in. in thickness. It is raised on three steps, and surmounted by a bell-shaped dome. The outside elevation is divided into a basement and two stories; in the lowermost, the columns, twenty in number, and of Corinthian order, are engaged, and have arches springing from column to column, with a bold cornice above; in the first story the columns are smaller, stand out in relief—the others being close to the wall—and are placed closer together, four of these columns occupying as much space as two on the basement story. This upper range of columns is surmounted by pinnacles and high pediments at equal distances; the terminations of the parts are crowned with statues. Between each of these triangular piers are sculptured figures, either grouped or single. The second story has no columns, but shows circular-headed windows, over which are small rosettes, pierced; each of these windows is surmounted by a triangular pier, crocketed, and from the base of these springs a pinnacle terminated by sculptured figures. From this story rises the dome,

of convex surface, and divided by twelve crocketed ribs; and between these ribs, or, at least, some of them—for the annexed engraving shows spaces unoccupied—is a kind of dormer windows, ornamented with columns, and each is crowned with three small pointed pediments. The crocketed ribs are carried up to the cornice immediately below the uppermost portion of the dome; the whole being surmounted by a figure, that of John the Baptist, it may be presumed.

The principal external feature of the building, as regards ornament, is the great eastern doorway; the columns on each side of it are elaborately carved in floriated ornaments, and the architrave is adorned with a bas-relief representing the martyrdom of John the Baptist; above the bas-relief are three figures, the central being that of Christ. "The whole rises with wonderful grace from the green sward, and the semi-castellated appearance which the bulk acquires from its solidity, adds to the lightness of the more delicate colonnades and pinnacles with which it is surrounded."



The Campo Santo.

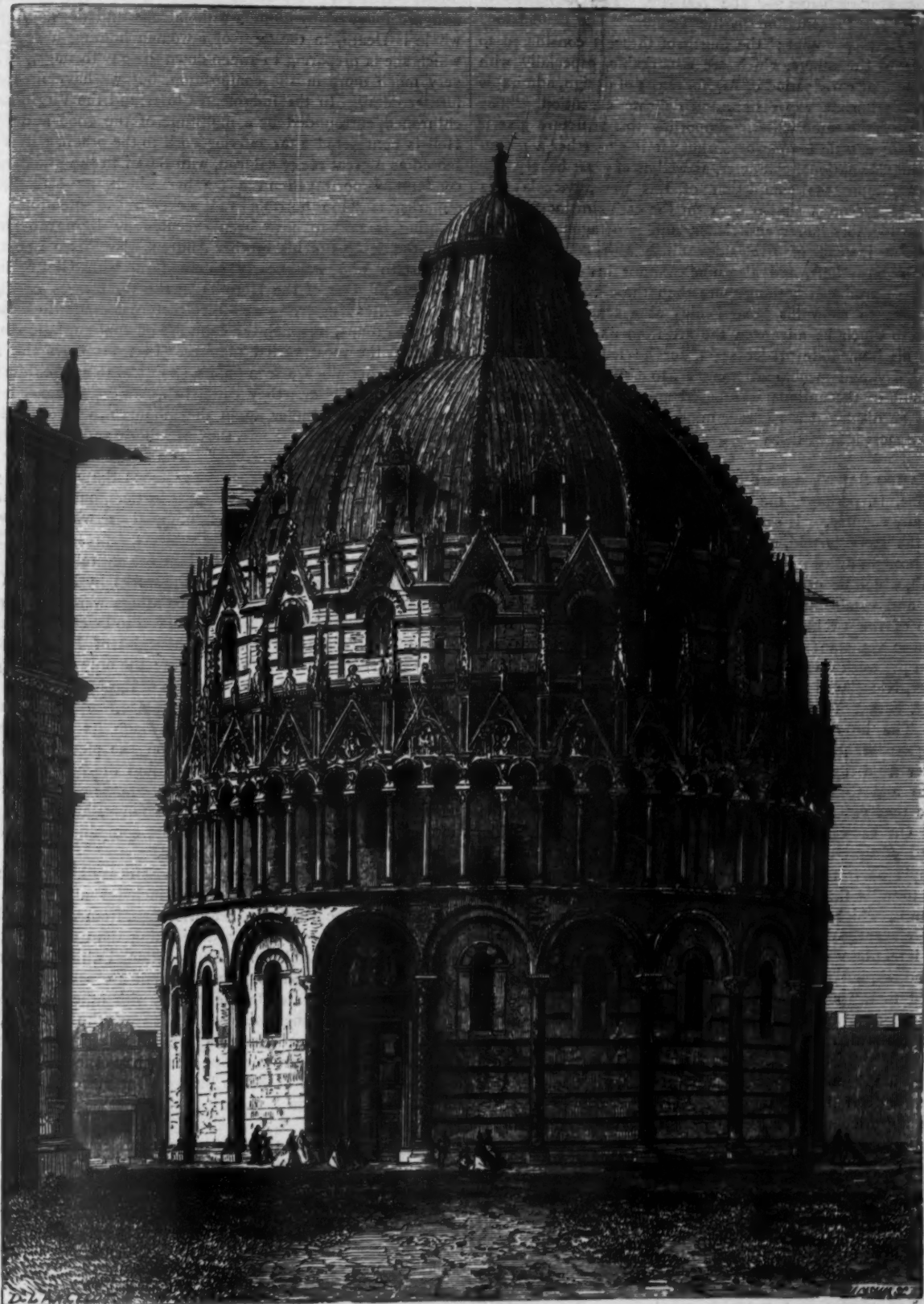
The interior of the Baptistery at Pisa is much admired for its elegant and harmonious proportions, no less than for the manner in which it is lighted from story to story. Eight granite columns, of the Corinthian order, boldly but not very delicately executed, placed between four piers decorated with pilasters, are arranged round the basement story; these support a second order of pieces, ranged in similar manner; on them the dome—which, by the way, is famous for its echo, somewhat like the "whispering-gallery" in St. Paul's—rests. The pavement before the altar is in mosaic, "concentric circles and orbs, and the flowing patterns of serpentine, verd-antique, and porphyry, having the effect of a rich carpet. Other parts of the pavement are filled with foot-worn and time-worn monumental figures, carved in bold *basso-relievo*, with arms and inscriptions:" these are valuable as examples of ancient costume, chiefly of the fourteenth and fifteenth centuries. In the centre of the building is the noble font of marble, about 14 ft. in

diameter, and therefore sufficiently spacious for baptism by immersion, when the rite was so practised, as it was formerly. "The basin would contain six or eight full-grown persons." At the alternate angles are four circular places hollowed out for water; but the use to which it was applied has never been clearly ascertained. The ornaments of the font are rosettes carved in the marble, and filled in with coloured stones, *lapis lazuli*, &c., producing a rich and splendid effect. The bottom of the font is similarly decorated. From its centre rises a column, supporting a figure of John the Baptist, attributed to Baccio Bandinelli; as a work of Art it is but indifferent.

But the principal object of attraction in this edifice is the pulpit, or rather reading-desk, the work of the famous sculptor, Niccolò di Pisano, and considered his masterpiece. It was erected in 1260, and was so much prized that, during the Holy Week, when the throng of people into the building was great, the

Podesta of the city was ordered to send a sufficient guard to watch over the precious piece of workmanship. It rests upon seven marble pillars, placed upon lions, one at each angle, the pulpit being hexagonal in form, one in the centre, while two others

support the steps or staircase by which it is reached. Attached to it are two desks, also of marble, one projecting from the side of the pulpit is that from which the Gospels are read; the second, lower down, is for the reader of the Epistles. The former is in the



The Baptistery.

shape of a book, and is supported by a noble eagle; the second rests upon a bracket-column. The shafts of these various columns are of different kinds of marble: the "capitals," writes the compiler of Murray's "Handbook of Northern Italy," are a species

of Corinthian, slightly verging upon Gothic, worked and under-worked with surprising delicacy; the leaves of the acanthus expanding with fan-like freedom, instead of clinging to the bell. . . . The arches are circular, but in each is a Gothic

trefoil; figures in the Roman fashion are placed in the spandrels of the arches, and the mouldings are, with slight variations, taken from Roman architecture, which, in truth, is, in this instance, the predominating idea." On the sides are bas-reliefs of the following subjects:—"The Nativity," "The Adoration of the Magi," "The Presentation in the Temple," "The Crucifixion," and "The Last Judgment:" the fourth of these is considered to be inferior to the others, which are remarkable, especially with reference to that early period of Art, for purity of design, admirable grouping, appropriate expression, and delicate execution. "The columns," says the same writer, "supporting this structure give it the aspect of a little temple or shrine; it is altogether a monument of singular national character, as well as of great beauty."

Six years after the completion of this work, Niccola was employed to execute a similar desk for the cathedral at Sienna; this is considerably larger and richer, and is octagonal in plan, having seven instead of five sides filled with compartments occupied by bas-reliefs, and also nine columns instead of seven. Had Niccola produced nothing more than these two works they would suffice to show his great genius as a sculptor, and the perfection to which he advanced the art from its position in the hands of his immediate predecessors, for he led the way from their hard, dry, and mechanical manner, to a style which, though falling short of the antique, was based upon similar principles; and in it he displayed a vigorous mind and true feeling, if not always the most refined taste.

The CAMPO SANTO, a portion of which is given among our illustrations, is, perhaps, the most remarkable cemetery to be found in any country. It owes its origin to Archbishop Ubaldo, who, as the story is told, when expelled from the Holy Land by Saladin, brought away with him a large number of vessels laden with earth, which he deposited on a piece of land he purchased in Pisa, and established there a place of burial; this was at the close of the twelfth century, but it was not enclosed with walls—those yet standing—till 1278. The architect chiefly employed on the work was Giovanni di Pisano, who was assisted by his father, Niccola di Pisano. Its form, both externally and internally, is that of a parallelogram, 403 ft. in length, by 117 in width.* The interior is of brick quite plain, but it has a very imposing appearance by its extent and massiveness. Gwilt says:—"Whether from the remains on its walls of the earliest examples of Giotto and Cimabue, the beauty of its proportions, or the sculpture that remains about, it is unparalleled in interest to the artist." On each side is a colonnade or cloister, 32 ft. wide, composed of sixty-two windows of white marble, which were at first simple apertures extending to the ground, but were subsequently, towards the latter half of the fifteenth century, divided by columns, which, from the springing of the arches, branch out into elegantly designed tracery. It is presumed that the original intention was to have introduced stained-glass into these open windows, but it was never carried out, and it has been well remarked that, "possibly the light and shade, varying at every hour of the day, and with every passing cloud, compensates for the richness which would have been produced by the storied pane."

Though a solemn place of sepulture, the Campo Santo of Pisa has been converted into something very like a museum. On its walls appeared the following paintings, among others: I write in the past tense, for the pictures are now almost, some are entirely, obliterated: engravings of them, however, exist:—"The Temptation of Job," and "Job Visited by his Friends," by Giotto; "The Crucifixion," "The Resurrection and Ascension," "The Universe," "The Creation," "Death of Abel," and "Noah and the Deluge," by some attributed to Buffalmacco, by others to Pietro da Orvieto. By Andrea Orcagna were three paintings representing Death, Judgment, and Hell, respectively. A fourth, Paradise, was to have been included, but it was never completed. It will thus be seen that these subjects were peculiarly appropriate to the place they were intended to adorn. Of the three, the first is a most poetical composition, "abounding in ideas then new in

pictorial Art." It is full of figures; for example, a festive company of ladies and cavaliers, splendidly attired, and seated in a bower of orange-trees, listening to a troubadour and a female singer. On the opposite side a hunting-party appears; it also consists of nobles and ladies; they are mounted on richly caparisoned horses, and are followed by hunters with falcons and dogs. Above the whole is Death, in the form of a woman holding a scythe, with which she is preparing to sweep down the gay throngs. There is very much more in the composition, but we have no room for further detail. In the Judgment, Christ and the Virgin are seen enthroned, surrounded by a multitude of the good and the evil. Hell is considered a far inferior work to the others; it is [represented as a great rocky caldron, with Satan in the midst, and the condemned portrayed in a manner which, as Mrs. Jameson remarks, is "too horrible and sickening to mention." This painting is said to have been executed by Bernardo Orcagna, from the designs of his brother Andrea. By Pietro Laurentii, or Lorenzetti, who was nearly cotemporary with Giotto, is "The History and Life of the Hermits in the Wilderness of Thebais." "It is," writes Kugler, "a well-filled picture composed of a number of single groups, in which the calm life of contemplation is represented in the most varied manner. In front flows the Nile, a number of hermits are seen on its shores, who are still subjected to earthly occupation; they catch fish, hew wood, carry burthens to the city, &c. Higher up, in the mountain, where the hermits dwell in caves and chapels, they are more and more estranged from the concerns of the world." The artists of this early period had no knowledge of perspective; hence these several groups of hermits and their dwellings appear in tiers, one above another, the upper and more distant being of equal size with the lower.

By Spinello Spinelli were three subjects, representing "The Life of St. Ephesus:" three others by him are entirely gone. But by far the most numerous series were the works by Benozzo Gozzoli, the disciple of Fra Angelico: his paintings were no fewer than twenty-one in number, too long a list even to be enumerated here: the subjects relate chiefly to the histories of Noah, Abraham, and the patriarchs who followed them; the only subject from the New Testament being "The Adoration of the Magi."

"The whole aspect of this singular place," says Mrs. Jameson, "particularly to those who wander through its long arcades at the close of day, when the figures on the pictured walls look dim and spectral through the gloom, and the cypresses assume a blacker hue, and all the associations connected with its sacred purpose and its history rise upon the fancy, has in its silence and solitude and religious destination, something inexpressibly strange, dreamy, solemn, almost awful."

The collection of sculptures of almost every kind, either whole or in fragments, is very large; it includes altars, bas-reliefs, some statues, &c., brought, centuries ago, from various places in the Pisan territory. But more interesting than these is the vast collection of sepulchral monuments contained within the cloistered walls of the Campo Santo. Among them are several old Roman sarcophagi, appropriated by the Pisans, with others of later date; we see them in the engraving ranged beneath the windows, almost in an unbroken line. Some of the more modern tombs, with effigies of the dead, are very fine; one may especially be pointed out, that of Antonio di Santo Pietro, a famous civilian, who died in 1428.

Of the churches in this city we give an engraving of that of SANTA MARIA DELLA SPINA, an exquisite example of what is designated as Tuscan Gothic. The external decoration of this edifice was one of the first works entrusted to Giovanni di Pisano, when he returned to the city from Perugia, soon after the death of his father, about the year 1270; the church itself was erected about 1230. For the façade and other parts of the exterior, he and his assistants executed a number of sculptured works, statues, bas-reliefs, and ornaments, all of which show much skill and taste. The interior, which derives its name from possessing, as was supposed, a thorn of the crown with which Christ was crowned, contains several fine statues, and a few pictures.

JAMES DAFFORNE.

* Gwilt's "Encyclopedia of Architecture."

ART IN THE BELFRY:

A BRIEF ACCOUNT OF
CHURCH BELLS, THEIR HISTORY, ART-
DECORATIONS, AND LEGENDS.*

BY LLEWELLYNN JEWITT, F.S.A.

I NOW pass from the historical branch of my subject to that of the Art-decoration of bells in our own country, and this I propose to do by taking, under separate heads, the characteristic designs of crosses, monograms, borders, stops, lettering, heraldic bearings, founders' marks, epigraphs, and inscriptions, &c., &c.

The emblem of the CROSS is one of constant occurrence upon bells, and one



on which has been exercised considerable ingenuity by the artists of all ages to which the bells belong. Many of these, as will be seen by the examples I have selected for engraving, are of extreme beauty and elegance. The use of the cross—"the royal standard of Christians" all the world over—the four arms of which typify the height and depth, the length and breadth, of the love of Christ, as a sign, is very ancient, and expresses the passion of Christ as a strength against unholy thoughts and sinful deeds. The early Christians, according to



Tertullian, before undertaking any work, at board, bath, or bed, at going out and coming in, at sitting down and rising up, and, indeed, in every occupation they engaged in, made the sign of the cross. It was used before going to battle, in all state ceremonies, carried by ships, used in writing, and, indeed, entered into all the occupations and actions of every-day life. It is still, as it ever has been, used as a commencement of a sentence or inscription as a solemn asseveration of the truth; it is an attestation of the truth of a signature and of a document where it is used as the "mark" of persons unable to write, who, as is known

* Continued from p. 23.

to all my readers, put their "cross" instead of their names. Formerly it always preceded our alphabet, which thus became called *Christ Cross Row* or *Criss-Cross-Row*. Thus on bells, as in other matters, the cross frequently occurs as a prefix to the inscrip-

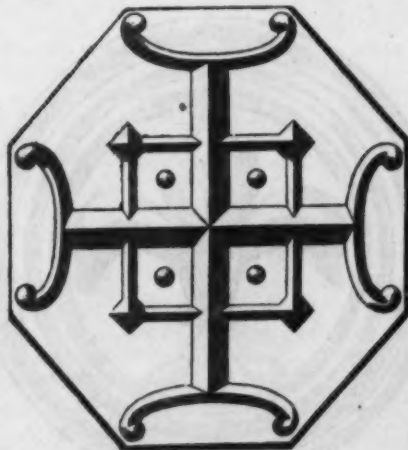


tion, thus:—" + SACRA CLANGO * GAVDIA PANGO * FVNERA PLANGO." Four or five pellets or points :: :: have the same signification as a perfect cross, and are frequently used both as prefixes, and as stops between words. In the same manner a series of



twelve dots arranged thus :: :: :: indicate the form of the voided cross of St. George

+ The form of the cross varies very considerably; sometimes it is simply the



plain cross of St. George +; at others the cross saltire or St. Andrew's cross X; at others, and very commonly, the cross *patée* ✻.

These are varied in different ways, and,

in addition, almost every cross known in heraldry is found on bells, as well as an endless variety of compound crosses of the most fanciful, but, at the same time, perfectly elegant and beautiful character. One of the most curious of all is the *fylfot* cross, a peculiar form, which, especially in Derby-



shire, Lincolnshire, and Yorkshire, occurs upon bells, more especially in the former county, where I have met with it several times repeated. This curious symbol, or mystic cross, is said to be formed of four gammas conjoined in the centre; it is, however, also stated to be composed of the two words *su*, "well," and *asti*, "it is," thus



meaning "it is," or "it is well," equal to "so be it," and implying complete resignation. It is what may be described as a cross-cramponée, or rebated, and it occasionally occurs in heraldic bearings and on tombs; as, for instance, on that of Bishop Branscomb, the brasses to Sir John d'Aubernon, Thomas de Hop, and others. This symbol was known to the Brahmins and Budhists as the *svastika* or *swastika*. It is known in northern mythology as the hammer of Thor, the Scandinavian god or Thunderer, and is called "Thor's Hammer," or the "Thunderbolt." It was doubt-



less introduced into this country by the Norsemen; and, as bells were formerly usually rung to drive away thunder-storms, and the sign of the cross made to prevent harm from the same, to this may probably be traced its adoption upon them. The engravings I give show some of the ways in which the *fylfot* was introduced upon the bell-founder's mark. One of these shows, in the centre of the shield, a double cross-*patée*, having on one side a *fylfot* cross, and on the other a bell; above these are the founder's initials G.H. Two others, with the founders' initials, G.H. and R.H. respectively, bear the *fylfot* in reversed ways. Another curious example, from Terrington, bears a *fylfot* of a most elaborate and mystic character; each limb terminates in a crescent, while in the angles are two mullets and two annulets. In some

instances the *fylfot* occurs inside the letter G, in "Gloria Deo in excelsis."

The other crosses, shown on the engravings, many of which might, with great advantage, be copied by our Art-manufacturers of the present day, are of very



varied design, and form a fair and characteristic series of examples of this species of bell decoration.

Another very favourite ornament upon bells, as, indeed, in most ecclesiastical matters of the Middle Ages, is the FLEUR-DE-



LIS, and this is found in almost every possible variety of form; it enters very largely into the heraldry of all ages, and, as an emblem, is the subject of many pleasant legends. The forms I have selected from bells, as examples, show many of the most general; and it will also be seen very beautifully and appropriately to form the more prominent of the component parts of some of the most elaborate of the crosses. These two, the cross and the *fleur-de-lis*, undoubtedly enter more largely into bell decoration than any other objects.

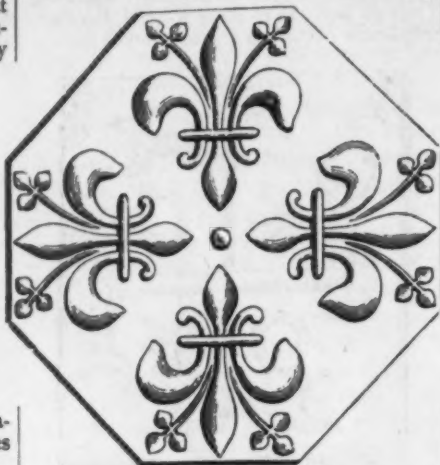
BELLS, either as stops, introduced upon shields and otherwise as founders' devices, or used in other ways, are very common, and frequently are accompanied with other bearings or devices. Sometimes they exhibit considerable elegance of outline. The sweep of these bells, which there can be no doubt, from examination and comparison



with the bells themselves, were drawn in perfect form and of fair proportion, are far more beautiful and elegant than the short-waisted, low, and dumpy bells with nearly flat haunches and crowns of the present day.

The ROSE—one of the Tudor badges—is, as might naturally be expected, frequently

found among bell-decorations, sometimes by itself, and at others crowned with an open-arched or other crown. It is used as



a stop between the words and otherwise. On the famous bell, once at Pontefract, but long since destroyed, about which Mr. J. T. Fowler has written so excellently, this



device occurs with the pomegranate—another of the Tudor badges—and other heraldic decorations. Many other examples of its



use also occur. And this leads me to say that coats of arms, badges, and crests are frequently met with on bells, and should



always be most carefully "made a note of." The royal arms is, of course, the most usual, and this occurs sometimes with the lion and

dragon supporters, crown, garter, motto, and initials of Queen Elizabeth (as at many places in Lincolnshire), and at others simply the plain shield crowned or otherwise. The arms of later sovereigns also occasionally occur down to those of our present beloved



Queen. Arms of the see and of towns are not unfrequently met with.

Of the arms of private families many examples exist, and these have usually, there can be no doubt, been added to the decorations of the bell in honour of its



benefactors, or others connected with it, or the fabric in which it is hung. Sometimes, indeed, the arms of a churchwarden, during whose year of office a bell has been made, are added to its decorations. Thus at Wirksworth is a large and imposing-looking shield, with quarterings, escutcheon of pretence, mantling, and motto of the arms of Michael Burton, one of the churchwardens. As an illustration of the introduction of armorial bearings upon bells, it will be enough to say that in Devonshire alone, Mr. Ellacombe, among others, gives those of Fortescue, at Filleigh; Ferrars, at Churston-Ferrers; Guille, at various places; Yarde, at Dean Prior; Harris, at Stowford; Huyshe, at Sidbury; Aishford, at Burlescombe; Courtenay, at Molland; Fry and Langton, at Membury; Drake and Chimes, at Buckland Monachorum; Yonge and Harris, at Ashburton; Chichester, at Eggesford; Beauchamp, at Tallaton; Paynell and Walrond, at Kentisbeare; and others. In other counties they are at least equally abundant. In some instances,

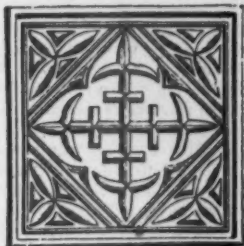


as in the case of the tenor bell at Talaton, an impress of a seal is given; in this instance the seal, a remarkably fine one, bearing the arms of Beauchamp impaling those of Arundel and Warren quarterly, is that of John de Beauchamp, Lord of Abergavenny, &c. At Hathersage are the arms of Eyre, who held large estates in the neighbourhood. Of crests it will be suffi-

cient to give one example, that of the Norris family, an owl.

Heraldic devices—lions, both rampant, passant-guardant, and otherwise; dragons; spread eagles; lions' heads and leopards' heads; *fleurs-de-lis*—are also of not unfrequent occurrence.

One constant source of inspiration to the artists of the Middle Ages was the popular literature of the time; and their illumi-



nations often exhibit curious and extremely grotesque figures and combinations of figures. Occasionally this spirit of caricature has reached the bell-founder, and we find some droll objects mixed up, in the same irreverent manner as in missals, with monograms and other devices of a sacred character. Thus, a curious old bell at Devonport, purchased from St. Alban's, Worcester, when that church tower was

these has been brought to light by Mr. Ellacombe from the churches of Ottery St. Mary, and St. Martin's, Exeter. On each of these bells two medallions appear; they are of the double-faced or reversible kind,



and are remarkably well executed. One bears the pope and the emperor under one face, with tiara and crown; and the other, a cardinal and a bishop, in the same manner, with hat and mitre.

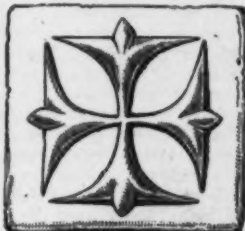
Medallion heads frequently occur. Thus,

be found, here and there, to present new features of design. On a bell at Bapchild is a youthful half-length figure of our Saviour, three-quarter face, with short curly hair, a circular nimbus, and the right hand held up on the breast with the two fingers in attitude of benediction. On the same bell is an admirable full-length figure, considered by Mr. Ellacombe to be that of St. John the Baptist, standing, full-draped,



bearing the chalice and pax, and holding in his left hand the pastoral cross, while the right has the forefinger extended. On the same bell is a shield bearing the arms of the city of Canterbury, the bell-founder's mark, and the Prince of Wales's feathers crowned with an open-arched crown.

A remarkably fine and elegant figure of St. Michael the Archangel or St. George, occurs in an initial letter on bells dated



taken down, bears, among other devices, a spirited figure of "Mister Nobody"—a head set on a pair of legs, with a wing, but no body, a favourite subject in the Middle Ages. Apes dressed up as monks, *i.e.*, monkeys aping monks with cowl, staff, scrip, &c., was also another subject introduced upon bells, as well as into illuminations. Indeed, the variety of decorations was almost endless. One curious design is



shown on the engraving. On it, besides the two main figures, half man and half beast, are squirrels and monkeys, which the figures are evidently mocking, and in small ovals are owls. This singular design, so different in character from most bell decorations, bears the initials R. B. and M. P. It occurs in Derbyshire and Lincolnshire.

Satirical medallions are also occasionally found on bells. One excellent example of

in one Devonshire church is a medallion of Archbishop Laud, while in several places in the kingdom are heads of kings, queens, bishops, priests, and laymen in abundance. These are frequently introduced in initial and capital letters.

Coins of the age, or older, of the casting of the bell are not uncommonly found actually inserted in the inscription, or else they have simply been impressed in the mould, and so remain cast in relief on the surface of the bell. Thus, at Bradbourne is the impress of a coin of Charles II., while at Edensor a "spade-ace" guinea was imbedded in the metal, and at other churches similar insertions of coins occur.

One of the most interesting and important series of designs upon bells is that



representing by heads, figures, and emblems, our Saviour, the Blessed Virgin, the Evangelists, the Apostles, and saints, and martyrs. Some few examples of these will

1423, at Somerby and at South Somercoates. On this the saint is represented, as usual, in armour, standing upon a dragon, and piercing it in the mouth with a spear: on his right arm is a shield charged with a cross. This beautiful design, which forms part of a remarkably fine series of letters, was found by the Rev. J. T. Fowler; they have recently been copied and reproduced on the



beautiful new bell at Worcester. On other letters in this series are figures of various saints, &c.

At Haxey is an elegant full-length figure of the Blessed Virgin with the infant Saviour, in which she is represented standing, full draped in flowing robes, and bearing the infant Christ on her left arm.

The four well-known emblems of the Evangelists—the angel of St. Matthew,

the lion of St. Mark, the bull of St. Luke, and the eagle of St. John—are to be found on the second bell at Impington, and have been described by Dr. Raven. They are accompanied by the inscription "Sancta Katerina, Ora Pro Nobis," and a shield of arms—a chevron; in base, a crescent reversed; on a chief, three mullets. "The conception of these mystical figures," writes Dr. Raven, "is very grand, and the execution admirable;" each holds a scroll bearing the name of the Evangelist.

At Shipton, in Hampshire, is a bell bearing the inscription, "Iohannes O Christi O care O dignare O pro O nobis O orare," the stops between the words being in each case a medallion bearing a full-faced head, supposed by Mr. Lukis to be that of St. John, and the legend, "Balthasar: Caspar: Melchior"—an old form of charm I do not remember to have seen on bells, except in this one instance. The names, of course, are those of the three kings of Cologne—Jaspar, Melchior, and Balthasar.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF SIR DANIEL COOPER, BART., PRINCE'S GARDENS, KENSINGTON.

THE NEST.

J. Linnell, Painter. C. Cousen, Engraver.

ONE might readily fancy this locality to be in the outskirts of some rural village, miles away from London; and yet, less than forty years ago, it existed within half an hour's walk of the western end of Oxford Street. Sir Daniel Cooper, who has kindly permitted us to engrave the picture, has in his possession a letter from the artist, in which it is thus referred to:—

"The Nest" is the picture of a fact just as I saw it at Bayswater in the year 1834. The spot is now,—"Mr. Linnell's letter is dated 1863—"covered with houses, but at that time it retained much of its old rural character. The stream over which the old willows hang, is the old Bayswater brook that ran into the Serpentine River. The place was a regular playground for all the children near, and my picture only represents what was constantly taking place. "I have a sketch, made on the spot, of the precise incident in the picture." &c.

The picture we have engraved was begun in 1860, but not completed till a considerable time afterwards, the artist working upon it at intervals during the period. The disposition of the mass of trees on the right is masterly and picturesque, while their characters respectively are well preserved. There is no difficulty whatever in recognising the pollard-willows, with the elder-tree towards the end of the line, backed by the tall and graceful poplar. The intervening space between these and the left side of the upper part of the picture is effectively occupied by rolling masses of soft fleecy clouds alternating with strips of blue sky.

In the foreground is a group of children of various ages and sizes; all of them true to nature in action, and well-placed pictorially. Some have climbed, or been helped up, into the hollow trunk of an old willow, which forms the "Nest," and the youngsters must be regarded as the unfledged birds: the whole group of juveniles is full of life and interest. In its class, the artist never painted a more attractive picture: it is abundantly rich in colour without being heavy, and its owner may congratulate himself on possessing so fine an example of Mr. Linnell's truthful and glowing pencil.

ART IN CONTINENTAL STATES.

BRUSSELS.—At the recent sale of the collection of pictures belonging to M. Brien, the following works were disposed of, among others of less importance:—"The Rising Tide on a Sea-shore," A. Achenbach, £380; "The First Love-letter," Bisschop, £176; "Hay-Harvest," Rosa Bonheur, £712; "Reading the Bible," De Block, £134; "Landscape," Koekkoek, £236; "An Elector," Madou, £132; "Margaret at her Spinning-wheel," Ary Scheffer, £332; "A Fish-Market," Van Schendel, £164; "The Three Ages," F. Willems, £280.

CANADA.—In November, Mr. Marshall Wood's bronze statue of the Queen was unveiled in Victoria Square, Montreal, by Earl Dufferin, the newly-appointed Governor-General of Canada. The sculptor has shown her Majesty in an erect and commanding position, crowned and bearing in her hand a wreath of oak-leaves and acorns.—The monument to Nelson in this city, which has for months been hid by a wooden covering while undergoing repairs, was also lately uncovered: displaying to view a work of Art which reflects much credit on the sculptor, G. Baccarini.—A society of Canadian artists is being formed in the province of Ontario. It will embrace all who follow Art as a profession.—Mr. James Duncan, an artist whose many pictures of Canadian life and scenery are familiar among us, has recently had on exhibition several excellent water-colour paintings.—We may likewise allude to another able work of Art of local production, intended as a present from the Marquis de Bassano, of Quebec, to the now widowed ex-Empress Eugénie. It is a magnificent album, chastely and beautifully ornamented, containing a large number of views, by Notman, of the picturesque scenery of the dominion. The work is very beautiful.

Canadian Photography.—It is customary with American colleges, seminaries, &c., to have the members of each year's graduating class, as well as the Professors, photographed separately, each graduate carrying home with him the likeness of every one of his class-mates, as well as of each of his professors. If the class numbers fifty or a hundred, this makes an excellent commercial transaction for the photographer, and it is therefore generally competed for by many. Last year, we believe for the first time, a Canadian artist entered into one of these competitions—that of Dartmouth College, Hanover, N. H.; Mr. Inglis's tender proved successful.

MUNICH.—The King of Bavaria has given a commission to Herr Halbig, a distinguished sculptor, for a colossal group representing the Crucifixion, which is to be placed on a mountain that commands the Valley of the Amnes, in the Bavarian Highlands, the scene where the *Passion Play* takes place every ten years.

NEW YORK.—A collection of valuable modern French pictures, the property of M. Auguste Belmont, was sold in this city towards the close of last year, producing the sum of £16,000. The principal examples were:—"The Cavalier waiting an Audience," Meissonier, £1,212; "Diogenes," Gérôme, £1,160; "Returning to Pasture," Rosa Bonheur, £8,010; "Italian Woman and Child," Bouguereau, £800; "View in Normandy," Troyon, £382; "Bal Masqué," Zamacoes, £480; "Summer in the Alps," Calame, £350; "The Young Christian," Merle, £332; "The Pillage of Rome," R. Fleury, £480; "Building the House of Cards," Willems, £240; "The Toilet," Willems, £200; "Venice," Ziem, £240.—M. Leon y Ecosura has recently painted for Mr. S. P. Avery, of New York, a picture representing the artist's studio, with all its varied "properties."—A project has been started for the erection of a Crystal Palace in this city: it has, it may be presumed, some connection with the "Industrial Exhibition Company," of recent formation.

NUREMBERG.—Not many years since a museum was founded in Nuremberg, which has gradually assumed a national German character. We are informed, by the *Gazette de Cologne*, that acquisitions of unquestionable value have recently been acquired for this repository, some notice of which must be of interest to artists and amateurs who may be curious respecting the

origin and advancement of printing—literary and artistic. These acquisitions consist of a series of engravings on metal and on wood, from the dawn of the fourteenth to the close of the fifteenth century. With them are combined the works, for some time past in possession of the museum, of Vellguth, his contemporaries and pupils, up to the seventeenth century. The second series is devoted to printing and certain specimens of primitive xylography, and onwards to selections from the earliest works of Gutenberg, Pfister, Fust, and Schoeffer. Thence we come upon books from the most celebrated printers of the fifteenth century—whether natives of Germany or Germans who had settled in Italy. Particular attention has been paid to wood-engravings, and the collection contains many rare and some unique specimens thereof. The third series is signalled by numerous and fine plates in the stipple style. The fourth series has been especially consecrated to historic exemplifications of copper-plate engraving; and herein recent acquisitions have effectually supplied previous desiderata. The manuscript collection is enriched with a fragment of the Bible, antique as the commencement of the sixth century.

PARIS.—The following works of Art are being executed for various public edifices in the city and its neighbourhood:—A statue, "Security," by M. Chapu, for the Prefecture of Police; a statue, "St. Peter," by M. Salmson; and a bas-relief, by Madame Léon Bertaux, for the church of St. François Xavier; a mural painting, by M. Signol, for the transept of the church of St. Sulpice; a picture representing St. Vincent de Paul, by M. Massé, for the church at Clichy; frescoes, by M. Thirion, in the chapel of St. Joseph à la Trinité; and by M. Norblin, in the Chapel de la Compassion, at Saint-Gervais; and, lastly, a painting, by M. Patrois, for the Chapel St. Louis de Gonzague, at St. Louis-en-l'Île.—The famous portrait of a gentleman, by Terburg, which was sold last year as a part of the Pereire Gallery, has recently passed into the collection of Prince Paul Demidoff.

PHILADELPHIA.—It is announced that an International Exhibition is to be held in this city in 1876, to commemorate the centenary of American Independence.

ROME.—M. Lenepven has been appointed Director of the French Academy in this city. The Paris papers speak most favourably of this painter's fitness for the responsible post.

STRASBOURG.—The report made to the mayor of Strasbourg, by Herr Klotz, the cathedral architect, of the damage done to that structure by bombardment in the course of the late siege abounds in interesting detail. "What strikes one first and forcibly," says Herr Klotz, "is to find injury dealt out all round the edifice—in every quarter and at all heights. The shower of projectiles which were directed against its upper platform, in order to render it untenable as a post of observation, commanding the Prussian position, could be comprehended and sanctioned; but, for what possible purpose was the same species of attack levelled against the lower portions, so that they were battered into breach, like ordinary exterior bastions? The Prussians could not have been ignorant that these were the works of Erwin de Steinbach, the most celebrated German architect of his period. Between the 18th of August and the 27th of September—that is, an interval of thirty-eight days—the cathedral sustained a bombardment of twenty-four days, and more than three hundred distinct squares of its surface were damaged, the fragments whereof it required three hundred waggons to remove. On the night between the 26th and 27th the roof of the building took fire. More than 600 cubic yards, or thereabouts, of beams and planks, and 12,000 kilogrammes of copper and iron, were subjected to this combustion, and yet the vaulting of the cathedral withstood the enormous heat thus developed. The following estimate is given of the outlay requisite for the restoration of this venerable structure:—

	Francs.
1. Restorations with cut stone.....	240,000
2. New roofing	187,000
3. Reparations of stained glass, &c.	143,128
4. Various urgent provisional works.....	27,872
	598,000



J. LINNELL, PINXT

C. COUSEN, SCULPT

THE NEST.

FROM THE PICTURE IN THE COLLECTION OF SIR DANIEL COOPER, BART. PRINCES GARDENS, KENSINGTON.

LONDON, VIRTUE & CO



VENETIAN PAINTERS.

I.

THE Art of painting, more than any other Fine Art, may be taken as a true expression of the national character and social habits of a people. Architecture must indeed express more decisively the material well-being and degree of refinement of the age, were it not guided so much more by tradition, preventing it from varying with the same versatility as the comparatively free luxury of painting. We say so with an immediate reference to the history of former times and to that of the great Schools of Art, but it is still more true in modern times. In our own country, as all over Europe, Sculpture has no significance whatever, and the eclectic spirit of Architecture has levelled distinctions between one country and another; but in Painting we have still the executive mastery of the French, the scholastic and essential character of the German, and with us the love of Nature rather than of Art, of moral interest rather than of beauty, makes us great in only two provinces of the kingdom of Art—those of Landscape, and of that story-telling and impressive Genre which Hogarth made for ever important to us. Even our interest in the literature of the Fine Arts I consider partakes of the same character, and if not carried away by the rhetorical powers of a writer, we require the most practical treatises, or the historical aspect of the subject, showing us its surroundings, to maintain popular attention.

In these chapters on the Venetian painters, the painters distinguished by luxurious splendour, whose greatest excellence lay in the most sensuous and most charming portion of their Art, namely Colour, it is the latter point of view the writer would now willingly adopt. Certainly no School of Art, from its rise to its decline, expresses more truly the national character and social habits out of which it grew and flourished, and on the decline and degeneration of which it died at once. To view it from without, and in relation to its surroundings, and to sketch in a slight way the individuals in their works, will be enough for us, and I hope my readers will not expect elaborate or technical commentaries, which require in them, quite as much as in the writer, previous knowledge to a large extent.

The way into Venice has now lost the peculiarity it had in Samuel Rogers's day—

"The path lies o'er the sea
Invincible, and from the land we went
As to a floating city,—steering in,
And gliding up her streets as in a dream,
So silently."

The railway, which was one of the earliest on the Continent, and which Lombardy owes to its former masters, has altered that; but the first time the writer approached "the city in the sea" the rails were laid on timber, through the bars of which the shallow green sea-water of the lagune was visible beneath us. Now the solid arches of stone carry it all the way to the island of Santa Lucia, and the first novel sensation of the visitor is the gondola instead of the cab. Even this short first voyage is enough to show him a great part of the city, and he soon finds, to his surprise it may be, that Venice is not a great city in extent, that he becomes acquainted with nearly all its architectural glories in an hour, and that we in England, even those "who live at home at ease" and in ignorance, know it like an old acquaintance, landscape-painters, from Canaletto to Holland, having forestalled his actual experience at every turn. By-and-by, however, he finds—as he penetrates by stagnant *rii*, along which his gondolier conducts him in silence so abnormal in a city, that he is oppressed with the feeling he may be going to the house of death (a silence broken only by the shout, in a loud Venetian basso, *Stali!* on approaching dangerous turns)—although the dense mass of the backward lying city has little attraction to him, that Venice is as great as any capital, except Rome, in the attractions of its public monuments; that indeed it possesses such an infinite richness of such a peculiar kind, that the neighbourhood of St. Marc's, and the broad part of the Grand Canal, present inexhaust-

ible novelty either to the student or the idler. If the over-confident visitor deserts that quarter and thinks to reach his destination on foot, trusting to his memory of some landmarks, *campi* or other, in his route, he very soon finds, after threading endless passages and crossing innumerable bridges, that the intricacies are beyond all memory, and that the inhabitants in the most populous period of the city must have been packed more closely than in any other similar space in the world.

But let us ascend to the belfry of the Campanile of St. Marc, from which the city and its surroundings are seen below as on a map. Like many other similar towers in Italy, the unsavoury ascent is by a gradient, somewhat steeper than that of any railway, even that of Mont Cenis, traversing the building from angle to angle till you reach the loggia of white marble where the bells hang, striking the hours and their quarters, answered by the bronze men on the Torre dell' Orologio twice over, and fifty churches far and near. "What with iron men and living bellmen," I find my brother say in his notes while in Italy, "surely not a devil dare enter Venice." When one has reached the sunshine above, how is he rewarded! To think of it now in a dark December day writing by lamplight in London is refreshing, and strange too, as if it were impossible to have ever been really experienced. The parapet over which we lean is polished smooth by visitors whose obscure names may be read in thousands; it is warm in the summer air, and coloured, like a Stilton cheese, with the lightest Naples yellow and *terre verte*; and there, three hundred and fifty feet below, glitters the fresh transparent green of the salt lagune, dotted with piles in long meandering lines, to guide the vessels through the shoals, entering by the various water-gates from the Adriatic, especially by the Porto di Malamocco and the further Porto di Chioggia, whence come the fishing-boats, whose single great yellow sail is emblazoned with the radiated sun or with diagonal stripes, *ombre de soleil*, or a *field bendé*, as a herald would say, in bright red. If the hour is midday, it may be, not a bark of any description will be visible between the Riva de' Schiavoni and the Lido, but the emblazoned sails will be seen shading the decks by the Ponte della Paglia. Whether or not the long single sail is visible, the expanse of emerald is divided by long masses of shining architecture rising from the water: first the Dogana, with its golden Mercury flying over the world, and the white stilted cupola of the Church of Sta. Maria della Salute; then the Giudecca and the Isola San Giorgio, with more white cupolas and red campaniles; further out, the line of the Lido straight as a spear, and yet beyond it the horizon of the Adriatic.

"The bank of land that breaks the flow
Of Adria towards Venice: a bare strand
Of hillocks, heaped from ever-shifting sand,
Matted with thistles and amphibious weeds,
Such as from earth's embrace the salt ooze breeds
Is this: an uninhabited sea-side,
Which the lone fisher, when his nets are dried,
Abandons, and no other object breaks
The waste, but one dwarf tree and some few stakes
Broken and unrepaired, and the tide makes
A narrow space of level sand thereon."

This is as Shelley felt it riding there with Maddalo; but from the Campanile of St. Marc it looks like a spear of bright metal lying on the pale green—the lagune on one side and the sea on the other. And barren as it is, the sand is a lovely white, on which gentle little breakers run up from the shallow Adriatic, and on which, besides the thistles and amphibious weeds, the most delicate conches are thickly strewn—univalves with long spines and crimson lips, as if that climate must, perforce, make beautiful things even in the depths of the sea.

Turning to Venice itself, so far below us, St. Marc's appears dwindled to dwarfish dimensions, but more than ever curious under its army of miniature cupolas in white and gold; the cruel *piombi* of the Ducal Palace and Prison stand below us, suggesting the romance and terror of the Council of X., with their arbitrary power and secret action, and everywhere about them, sitting in crowds or flying down to be fed on the Piazza pavement, are the pigeons that no one owns and no one injures. All along, in front of the caffè people sit; outside the Piazzetta, beyond the columns supporting the lion of St. Marc and St. Theodore standing on a crocodile (the elder patron saint of the city, ignominiously super-

sed by the body of St. Marc), rows of gondolas ply; and the strangers of every country—now, however, undistinguished by variety of dress, except Greek priests indeed, and a Turk or two—move about. From the height, moreover, and from the absence of horses and carriages, nearly absolute stillness prevails, giving us the sense that we are looking into the past, and seeing the phantasm of the Middle Ages.

II.

The silence and the untainted clearness of the air are the two summer characteristics that strike one most vividly. The latter may be equalled elsewhere, in the most of sea-board Italian towns, perhaps; but as everything in Venice is really either white or red,—except the gondolas, which retain the traditional black,—the blue of the sky appears bluer, and the green of the sea greener than in any other place. And I confess that to me all the senses appear to be gratified in Venice, as well as the sense of sight. The stillness would seem to make disagreeable sounds suppress themselves, as I don't remember that the railway even made such infernal demonstrations as it is free to do with us, and the only sounds in Venice are musical, those indicating the stated periods of religious observances and the passage of time, whose untiring wing fans us there as elsewhere. The senses of smell, and of taste, too, are agreeably gratified; if we ignore the effluvium rising in hot weather from some half-silted-up canal in a plebeian neighbourhood, every smell generated by life here, if not refined, has at least a luxurious character. The manufactures of the place one may chance to see, for the most part, have no odour—glass and mosaic, meerschau-carving and shell-embroidery; and in relation to cookery, I never saw either shambles or living cattle, while the wines of Cyprus and of Samos, ancient as Homer, are drunk instead of our stale-smelling gin-palace fluids. The heavy and somewhat sickly smell of the churches, from the quantity of pastiles burnt at the mass, seems to pervade their neighbourhoods, not disagreeably. Upon the whole, the idle are here inclined to say, why go further? the lotus-eating nation is a fable, and the splendour and poverty of Venice are both natural and delightful. Now, however, trade and commerce is said to be again making Venice what it was of old—a city active and enterprising, with a new history for every day.

In the midsummer of the city's history—about 1500, we shall say, which is rather later than its meridian—it must have offered as perfect a theatre for the sensuous enjoyment of life as any city in any time has done, and this it is that the Art in its highest development, in the hands of Titian, Giorgione, and Paul Veronese, corresponds with and expresses; not an enervated nor a relaxed condition of the mental powers by any means—that comes afterwards—but a life of exertion, all the vital forces strong, sensuous gratification and pleasure being servants, not masters, and success following invariably the clearly-understood motive of self-aggrandisement.

For three centuries before this, war as well as trade had gradually made Venice the richest city in the world. In no Italian war, intestine or foreign, throughout the entire history of the various states of that country, must we look for honour or justice. The leaders then were as leaders are now, showing noble qualities of self-devotion, bravery, and fidelity; but we speak of the motives and reasons for Italian wars, and those of Venice are conspicuous for being wars of plunder or of destruction, rapacity and jealousy being the motives. The greatest early accession to the wealth of the "city of the sea" was on the taking of Constantinople by the allied Crusaders in 1206, when the submission of the metropolis, intimated by the crowd of priests and women bearing the cross and appealing to the barons as to brethren, was followed by such excesses and monstrosities of cruelty, that we hesitate to believe in their history; and the value of the pillage seems almost, even at this day, equally incredible. In the palaces of Bucoleon and Blachernæ the accumulations of centuries, collected from all parts of the known world, were seized, and in the churches also—the difference between the creeds of the East and West making sacrilege a virtue. At that time, silks, furs, tapestries, porcelain, glass, and the arts of the finest metal-work, as well as the Fine Arts of painting, enamel, and mosaic, were all Oriental; and the portion

that fell to the share of Venice, estimated by Gibbon at a sum about equal to ten years of the then revenue of England, must have contributed largely to make it what it shortly afterwards became—the most skilful of all the cities of the West in certain luxurious manufactures. Villehardouin, quoted in Smedley's able little book, "Sketches of Venetian History," says—"It is my belief that the plunder of this city exceeded all that had been witnessed since the creation of the world." Gold and silver in every form, vases for every use which the caprice of luxury could suggest, and of more various names than we can hope to translate with accuracy—those now unknown myrrhines, which Pompey had won in his triumphs over Mithridates and Tigranes; gems wrought into festal cups, among which the least precious were framed of turquoise, jasper, or amethyst; jewels with which the affection or the pride of Oriental despots was wont to deck their imperial brides; crowns of solid gold, crusted with pearls; rings and *fibulae* set with fabulous or world-famous diamonds, unnumbered jacinths, emeralds, sapphires, chrysolites, and topazes, that had been hoarded as treasure against the day of need; and "lastly, those matchless carbuncles which, placed afterwards on the high altar of St. Marc, were said to blaze with intrinsic light, and serve as lamps—these are but a sample of the treasures that accrued to Venice; and the historian, in adverting to them, appears conscious that language must fail him, in the attempt to convey an adequate impression of their immeasurable extent, their inappreciable cost, and their inexhaustible luxury."

Many of the articles from this sack were afterwards to be seen in Venice adorning the altars and reliquaries, and possibly on the *baretta** and other appliances of the Doge; but the most notable articles transported to the lagune, and, it is said, almost the only ones whose value depended on their Fine Art, were the bronze horses now over the porch of St. Marc. To quote the same authority—"The long catalogue of precious works of Art, ruined by stupid, brutal, and unfeeling ignorance, excites no less astonishment than regret and indignation. Books, the whole literature of the time, never to be replaced; marbles, pictures, statues, obelisks and bronzes; which the magnificence, the pride, the luxury, or the good taste of her princes had lavished, during nine centuries, upon this their favourite capital, prizes which Egypt, Greece, and Rome had supplied, and which had justly rendered Constantinople the wonder of the nations, perished indiscriminately beneath the fury of the marauders; and while almost every church throughout Christendom received a large accession to its reliquary from the translated bones of saints and confessors (a catalogue of these disgusting but superhuman valuables falling to the share of Venice is still extant), scarcely one monument of ancient skill and taste was thought worthy of preservation. The Venetians afforded a solitary example in the removal of the four horses of gilt bronze from the hippodrome. Antiquaries appear to hesitate concerning the date or even the native country of these horses; for by some they have been assigned to the Roman time and to the age of Nero; by others, to the Greeks of Chio, at a much earlier period. Though far from deserving a place among the choicest specimens of Art, their possession, if we may trust their most generally received history, has always been much coveted. Augustus, it is said, brought them from Alexandria, after the conquest of Anthony, and erected them on a triumphal arch in Rome: hence they were successively removed by Nero, Domitian, Trajan, and Constantine, to arches of their own; and in each of these positions, it is believed, they were attached to a chariot. Constantine, in the end, transferred them to his new capital."

At this period St. Marc's was built, and, externally, pretty much as it is at present, and the two granite columns had been placed on the quay of the Piazzetta, also brought from Constantinople at a former time, although as yet they had not received their crowning burdens, the Lion of St. Marc, and the figure of St. Theodore standing on the crocodile. Very shortly after this time the two square piers, the visitor will also remember, near the corner of the Ducal Palace, were brought from Acre, and other

* This famous covering of the head of the Venetian State is one of the most interesting appendages of royalty, as we may call it, in European history. Zanetti, the artist and writer on Art, published in Venice, 1779, an illustrated dissertation on the subject. "Della Baretta Ducale, volgarmente chiamata il Corno, che portasi dai Serenissimi Dogi di Venezia."

plunder of a semi-artistic kind showed that the love of beautiful, or perhaps rather of rare, things had begun to distinguish the Venetians from all other men employed then in war or trade. These objects, indeed, were rather trophies than refined works, but they remain to us to indicate the taste that appreciated whatever decorated either the city or the person—a taste that assisted to develop the prodigious prosperity of the Republic at the time of its greatest power. The incessant activity and love of adventure abroad united with the love of Art and of pleasure at home. At first the settlers had to fight for the preservation of the soil they built upon, and they never ceased fighting for dominion till the whole earth acknowledged them foremost.

An enumeration of the articles peculiar to that time to the trade of Venice would be curious enough now. The ships of her merchants exchanged from country to country whatever could be converted into money, but they were still more employed in exporting. After the silk manufacture was transplanted from the Bosphorus, it was very soon extended to an infinitely greater amount of produce than it had attained in its original seat, and being interdicted for domestic use to all citizens or their wives, save magistrates, as many other luxuries were (a Spartan simplicity for a brief time being maintained), the whole of Christendom was supplied from Venice. A little later sprang up the manufacture of cloths, to which we in England contributed wool before we could use it ourselves; and long prior to its production elsewhere, gilt and stamped leather brought into the Exchange 100,000 ducats a year, as did waxen tapers to a somewhat similar extent, and the liqueurs and poisons, so celebrated or so feared. To correct these last, the glass-makers of Murano, the only glass-makers in the world for centuries, fabricated the apocryphal thin drinking-cups, that flew to pieces on receiving the deadly potion. Besides this article of doubtful commercial value, these glass-houses began the making of mirrors, as well as vessels of all sorts,—the architect they had assisted since early times,—thus aiding civilisation in Italy in several ways, while the Northern nations lagged behind. And when Germany began the new arts of printing and engraving, Venice, where a trade in stencilled or stamped playing-cards had previously existed, very quickly advanced in front of her, showing equal learning and greater dexterity. During the first age of printing the number of books produced in Venice exceeds that of all the presses of France and England together; and many of them are besides very perfect specimens of the new art, such as those by the Aldi from 1488, the year in which the elder Aldus settled in the city. The production of such a book as "The Hypnerotomachia Poliphili" alone is enough to place it first in the early history of illustrated typography.

This production of 1490 is a thin folio, containing a narrative of the loves of Poliphilus and Polia, the lady being in some sense emblematic of the antique, then in full Renaissance, the hero being the lover of the same. The scenery of this romance, the earliest of its class, introduces the remains of ancient architecture; it is illustrated by 150 woodcuts, which have been attributed, without much reason, however, to Mantegna, and is altogether of such importance that it has lately received the attention of a monograph from a young German writer, Albert Ilg, as a contribution to the knowledge of the Art-literature of the Renaissance. Thus is Italy now beholden to Germany in literary matters, but at the end of the fifteenth century, when the *Hypnerotomachia* was published in Venice, it was far otherwise. How very far before the North in culture and refinement we may estimate by comparing the *Nuremberg Chronicle*, published a few years earlier, for example, with the book in question—the one full of new artistic knowledge and free thought, united to the loveliest Art; the other, rude in knowledge, filled with the childish traditions of what passed as history, and illustrated by the roughest attempts at portraits and views, which have so little resemblance that they serve by reinsertion for many different persons and places. True it is the intention of the books is wholly different; but it is this, more than any other feature, that affords the contrast. The one is addressed to the highly cultivated, the other to the comparatively ignorant—a difference of social condition in the readers indicated by many touches in Albert Dürer's letters from the city of the lagune in 1506. "I wish you were in Venice!" he says to his

friend; "there are many fine fellows among the painters, who get more and more friendly with me; it holds one's heart up. Well-brought-up folks, good lute-players, skilled pipers, and many noble and excellent people are of the company, all wishing me very well, and being very friendly. . . . Gian Bellini, who has praised me much before many gentlemen, wishes to have something from my hand. He has come himself to me, and asked me to do him something, and he will pay me well for it. Several people have told me I am in great favour with him, and I understand he is a pious man; he is very old indeed, but still the best among them. . . . What do you think? by degrees I am drawn on to be quite a great man (gentilman) in Venice. . . . Alas! how shall I live in Nürnberg after the bright sun of Venice? Here I am a lord, at home I am only a hanger-on!"

It is, indeed, this bright sun which is at the heart of the difference, and I fear we must return, in a modified way, to the old humiliating idea that climate has very much to do with national aptitude in the Fine Arts, and with the direction in which artistic energy works.

"None but Venetians could have been the authors of their style of Art. Their shining heavens, their strongly-coloured dresses, the sea about them, their ornamental buildings topped with statues, and their general taste for gilding and show, are all constituents and parts of a style of life which has in one direction grown out into their style of painting."

"In their pictures they are completely material, all is the externals of things that appears in them. That they have held by, and in that they have done well. Titian, however, is always grave, and in a few instances gives a strong sentiment. Titian in his formed works shows perfect mastery, however bounded the intention may be; and the works of his followers show facility without effort. But they are masters of certain facilities only. Venice seems from the first to have carried forward, even in the commonest things, that intention which has in the end fulfilled her sphere of Art; and at the present day, in climates where the influence of the original causes has never been felt, the Art still dictates. This school presents one instance, among the many, of accumulated efforts becoming a fixed and commanding power as a whole."

"Yes, it is impossible the Venetian colourists could have arisen elsewhere; they are peculiar, and have been strengthened by all their circumstances. Here exists in completeness the display of one of the most marked features of the system of light and shade, or *effect*, which they adopted—the relief of a dark by a light, which I have nowhere seen with such variety. In Scotland" (I am quoting from the notes, written in 1832, of David Scott, of Edinburgh) "it would be absurd (generally speaking) to represent a man's face darker than the wall behind it; but here varieties of such contrasts are hourly presented. This portion of the means of expression—this system of light or effect—is of course fitted for what is bright and *allegro*; the sterner Northern motives often demand more—the terrible even. Venetian pictures may be looked at again and again by the visitor; for example, the 'Marriage of Cana,' either the one in Paris or that here; and still finding something very fine and very different from what he has seen or imagined, he is at a loss to know exactly what it is, and at the same time why it should only be there. Let him come to Venice, and he will find it in actuality—sky, buildings, costume, the character and tone of the countenances, the pomp (I cite times past by their remains), the richness and decoration, renew the same impression. Veronese, of all the school, is most peculiarly and exclusively local. His feasts, made into church-pictures by the introduction of a head with a glory round it, are, I should suppose, faithful representations of the great entertainments of his day. There you have himself, his friends, nobles, waiters, pages,—all in the action and dress of his time. The other contemporary painters, though all obeying similar imitative impulses, give a much wider direction to their application. Tintoretto is frequently wide of the charge of individuality. Titian,—I ascend,—the venerable father of these and many more, rises altogether into grandeur and unity. 'The Assumption of the Virgin' is surely one of the greatest works in painting for ponderous power, driving colour to a height at which it becomes sublime."

The engraving we give this month is appropriate to this opening sketch of the Republican city. It is one of the splendid decorative pictures in the Palazzo Ducale, by Paul Veronese. Venice, impersonated as a queen, sits above the world, Justice and Peace bring her their attributes as votive-offerings. The perspective, calculated for the height at which the picture was placed—a practice introduced by Mantegna, but never universally followed—shows a series of steps, on the top one of which lies the Lion of St. Marc.

WILLIAM B. SCOTT.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—It is reported that the Royal Scottish Academy proposes to invite Mr. Thomas Faed, R.A., and Honorary R.S.A., to an entertainment in the month of May. A similar compliment was paid, a few years ago, to another famous Scottish artist, the late D. Roberts.

AXBRIDGE.—A somewhat recent number of the *Builder* reports that, on repairing the roof of the ancient church of St. Joseph in this town, two perfect paintings of St. Paul and Zacharias were discovered. They are painted on panel, which had been divided by some "hedge-carpenter" into three parts, and were then nailed to the lead-work, as supports, under the roof. The pictures are reported to be in good preservation, and are assumed to be of about fifteenth century date.

BIRMINGHAM.—On the removal of the chancel walls of St. Martin's Church, a painting of St. Martin dividing his cloak with beggars was brought to light. The picture is painted on the wall, and is assumed to be of the time of Richard II., the early part of his reign—the close of the fourteenth century. The church in question is doubtless an ancient building, but its existence at that far-distant date has not been made clear by ecclesiastical writers.

LIVERPOOL.—The new Liverpool Art-Club, the formation of which has already been recorded in our columns, opened its first exhibition, at the end of December, in the rooms of the Club, in Sandon Terrace, with a large and valuable collection of works, the nature of which may be gathered from an excellent *catalogue raisonné*, edited by Mr. G. A. Audsley. The objects exhibited are classed in eight sections—namely, Enamel, Persian Ware, Satsuma, Faience, Kaga Ware, Lacquer Work, Porcelain, Ivory Carvings, and Metal Work, besides which a few specimens are classed as Miscellaneous. The enamels amount to almost a fourth of the entire display, and are mostly examples of the old cloisonné work of Japan. To this department five or six members of the Club have been able to contribute; but the great majority of the enamels are from the collection of Mr. James L. Bowes, to which there is probably no rival in the world. Anything approaching to a detailed account of these works of Art we cannot possibly find room to give, tempting as the subject is; it must suffice to express a hope that the exhibition may prove a decided success; at all events, the Art-Club of Liverpool may be congratulated on making its *début* with such a display, and in so spirited a manner.

Presentation of Drawings.—Towards the close of December the portfolios of sketches prepared by several metropolitan and local artists as testimonials to the Mayor of Liverpool, Mr. Edward Samuelson, and Mr. P. H. Rathbone, chairman and treasurer respectively of the Autumn Exhibition of Pictures, were presented to these gentlemen in the Exhibition-rooms of the Free Library, in the presence of a large number of persons of both sexes. Mr. J. A. Pictou, chairman of the Library and Museum Committee, presided, and, in his introductory speech, reviewed the condition in which Liverpool has stood with regard to

the Fine Arts for upwards of a century, when the first exhibition was held, alluding to their decline for some years past, and the sure prospect of revival through the encouragement and valuable aid tendered by the two gentlemen in whose honour the meeting had assembled. The presentation was made, in a short but appropriate speech, by Mr. W. T. Bishop, the oldest local artist in the room; and Mr. Samuelson and Mr. Rathbone expressed their deep gratification on receiving, respectively, such a valuable gift; it would prove a stimulant to further efforts in the cause of Art. We referred last month to these portfolios of drawings, but without mentioning the names of the contributors, among whom are Messrs. F. Duncan, F. W. Topham, E. W. Topham, H. B. Roberts, J. Finney, J. H. Mole, Kerry, W. T. Bishop, Skinner Prout, Marples, G. F. Teniswood, J. Orrock, Collingwood, Huggins, Oakes, J. Mogford, Hine, Burton, and others.

The Liverpool Autumn Exhibition of Pictures.—This exhibition, which is held under the auspices of a committee of the Liverpool Town Council, assisted by a consulting committee of local artists, and aided by the counsel of Messrs. A. D. Frapp and H. B. Roberts, of London, was closed for the season on December 14th. The result of the sales has been highly satisfactory, 242 pictures having been sold for £6,214 4s. 6d. The number of visitors who attended during the season was 22,894, exclusive of season-ticket holders, numbering 333. The pupils of the various educational and charitable institutions of the town were admitted gratuitously during the season. In 1871 the prices of admission were one shilling in the day and sixpence in the evening—the evening exhibitions only extending during the last month. Last year the committee tried the experiment, by request, of a lower price of admission during the last fortnight, when the prices were reduced to sixpence in the day and threepence in the evening. The result, however, was a decided falling off in the numbers, and therefore no encouragement to repeat the trial. Some very high-class works were sold during the season, and Liverpool has certainly added considerably to its Art-treasures by holding the Exhibition. It is intended to have another under the same auspices next autumn. Pictures will be received early in August, and the exhibition will open at the end of that month or early in September.

The Liverpool Town Council was presented with a magnificent vase at its last meeting by Mr. James Harrison, one of the merchant-princes of the place. This is another addition to the nucleus of works of Art now being gathered together for the proposed Art-gallery. The vase is the work of the artists of the Royal Porcelain Manufactory of Berlin, and was an exhibit at the late Dublin Exhibition. On the centre is a splendid painting of 'Eurydice vanishing from Orpheus'; the base and capital of the vase are very chastely designed, in colours of deep blue and chocolate. The ground-work of the painting represents the clouds, which are depicted with marvellous fidelity.

WIGAN.—An Exhibition of Fine and Industrial Art, with machinery in motion, is to be held in this town at Easter—about the middle of April—on a somewhat extensive scale. The profits arising from it are to be devoted to the fund being raised to defray the cost of the New Infirmary.

SKETCHES BY WILLIAM MÜLLER.

In the rooms of the Burlington Fine Arts Club there has been exhibited a small collection of sketches by William Müller. They are the property of Mr. Henderson, whose valuable collection is so well known, and are all in water-colour,—generally sparingly coloured, but very positive in their assertion of lights and darks. The subjects are principally studies from Asia Minor, made about the years 1842-43, after the publication, by Müller, of his series of the remains of the Royal Châteaux in France, with the decorations executed by Italian artists by

order of Francis I., and others of the French kings who were gifted with similar tastes. The works were published as lithographs, and there is a formality about this kind of Art which did not suit Müller, and it is at once apparent in these sketches. Visitors who know nothing of Müller will be struck on looking round the room by the difference distinguishing this artist's home, and his foreign sketches—one which carries with it the conviction that Müller should never have sought his material elsewhere than at home.

In the place of honour is a select agroupment, of which the most conspicuous is 'The Acropolis at Xanthus with the "Lion Tomb,"' remarkable rather for the subject than for the manner of execution; and near it is 'Xanthus, looking towards the Taurus Mountains.' This is bright in colour, but wants the power which distinguishes Müller's sketch. Of a very different character is a drawing of one of the rock-cut tombs—a dark and very effective sketch. In 'The Pass leading to the Tombs of the Kings' the commanding feature is a number of large stones cut longitudinally and placed upright; after these we come to some sketches on the Nile, all of the same character—that is, distant views of an opposite shore, with an interval of great breadth filled with the calm and glistening surface of the river. Near 'The Tombs of the Kings' is a scrap of scenery so peculiarly wild in character that little of its kind is met with in Asia Minor. Bouja, on the Gulf of Smyrna, is an impressive drawing, but it has little of foreign character about it; and the 'Acropolis of Tlos, looking across the Valley,' is so striking that no artist could pass it without making a memorandum of it. 'The Halting-place of the Caravans at Smyrna' represents a section of an enclosure where an arrival has just taken place, and a fire has been lighted. The time is evening, and the tone of the drawing is consequently dark, of a degree with which Müller dealt so successfully. 'A Roman Aqueduct over the River Hermes,' a stream not commonly known by that name, but flowing through a region of the most romantic aspect, is faced in the drawing by three courses of arches which at three different points cross the deep bed of the current. 'The Little Harbour at Rhodes,' with its wealth of broken and accidental material, afforded an admirable opportunity of showing to what use the most valueless objects may be applied in Fine Art representation. 'The Custom House and Great Harbour of Rhodes' gives a view of the Pacha's Palace, and would also serve well as the basis of an oil-picture. Among the objects in this drawing are the 'Great Arab Tower,' and in the near passages of the drawing some of those enormous stone-shot, such as were used by the Turks against the British fleet that passed the Dardanelles. These, with others, are the eastern landscapes in this proportion of his works.

Müller's figure-subjects are principally scenes from the bazaars of Cairo and Siout, and here his knowledge of lights and darks tells to great advantage. Some of these have been painted in oil, and are greatly valued by those who possess them. It must, however, be admitted that Müller was not a figure-painter. The result of his visit to Egypt and Greece produced several pictures of great beauty and value; but the same amount of labour at home would have been productive of works yet more valuable. Müller was eminent for his force and low-toned brilliancy in composition, in which he was much aided by the use he made of trees, which foiled him entirely in his foreign rambles. In this small collection there are a few examples of English and Welsh scenery, which he has approached with much more confidence than in his scenes in Asia Minor: they are an 'Interior at Conway,' 'A Village near Maidstone,' 'The Vale of Conway,' 'Ro, North Wales'; they are but memoranda of light and shade, very rapid but curiously effective, the blanks of which the artist could at any time supply from his abundant repertory. To the painter these home-exercises in light and dark, with all their novelty and freshness, possess an attraction far beyond that of the drawings made in Asia Minor. But William Müller died young, before he had discovered in what direction the power of his genius lay.



Engraved by J. I. Raab.

VENETIAN PAINTERS.
PAUL VERONESE.
Venice Triumphant.

LONDON VIRTUE & CO



ART AT THE ANTIPODES.

If international exhibitions have no other great influence, they serve at least to make us familiar with the progress and productions of various countries, and bring under observation (with facilities for close inspection) specimens of their choicest arts and manufactures. Our comparatively young colonies at the Antipodes are determined not to be left behindhand in the competitive race; and in the Fine Arts, where we least expected to see much demonstration made, they are even at present worthily represented. Their Schools of Art, galleries, technological museums, and other means of Art-advancement, are liberally supported; and year by year they are making very creditable progress in the various branches of the Fine Arts.

At former international exhibitions they have done their best to give ample evidence of position and advance; and at the London Exhibition, to be opened in May, the leading Australian colonies propose to exhibit with energy and spirit. As yet, we have not the details from all, but in the leading colony of Victoria a preliminary exhibition of the objects intended to be sent forward was opened at Melbourne, on the 6th of November last, and from the official catalogue which has reached us we are able to give some early information as to the Fine Arts section.

Australian Art is too young to possess a history, and is at present in too fluid a condition to be regarded as exhibiting a distinctive character of its own. "It is," as Edmund Burke said of the American people of his day, "but in the gristle, and not yet hardened into the bone of manhood." Its beginnings, however, are not without interest, as we trust its progress will not be without distinction and reward. There was a time when Glover was almost the only representative of the art of painting in the Australian colonies, if we except the convict Wainwright, who was occasionally allowed to exercise his pencil at Hobart Town at the close of his infamous career. In Victoria M. Eugene Von Guerard was the first to devote to landscape-portraiture a mind cultivated by a course of study in the principal galleries of Europe, and a method of looking at nature stamped and governed by the realistic tendencies of the German school. The purple mountains, far-stretching plains, and amber sunsets of Australia have received a faithful interpretation at his hands; and if this may at times have appeared to be too literal, it should be remembered that M. Von Guerard's literalness is attributable to what constitutes an estimable quality in any artist—his unswerving fidelity to his own impressions. A young water-colour draughtsman, named Davis, of great promise but unequal performance, gave numerous proofs of genius between 1855 and 1860, but died early, without fulfilling what he was capable of. If the modern school of German Art has found an exponent in Australia in Von Guerard, French Art has been suitably represented by Mr. William Strutt, who received his training and formed his style in one of the best studios in Paris, at a time when Ingres, Flandrin, Delaroche, L. Robert, Gleyre, Delacroix, and their brilliant contemporaries reflected so much lustre upon the annual exhibitions of the *Salon*. In the New Zealand landscapes of Mr. Strutt we find an absence of pretension and simplicity of purpose, and that striving for a certain harmony of tone, which are observed in the best works of the best *paysagistes* of France. The colonists greatly regret that, for want of adequate encouragement, this modest and gifted artist should have been compelled to transfer his easel from Melbourne to London, where his picture of 'Black Thursday' excited general admiration during the year of the International Exhibition. Mr. N. Chevalier next made his mark as a landscape-painter. The works of this artist are now well known in England, and some have been noticed in the *Art-Journal*.

M. Buvelot is another *paysagiste* who stands in the front rank, and who is not unlikely to found a school of landscape-artists in Australia. He looks at nature with the eye of a poet, and gives a poetical rendering of everything he depicts upon his canvas. In his studies of the woodland scenery of Victoria, he may be said to

stand alone. It is scarcely too much to assert he was the first to reveal the special picturesque and the wonderful variety of form and colour presented by the commonly despised trees of Australia, and to show that whether in isolation or in combination these ragged and rugged members of the *Eucalyptus* family are no less beautiful than the more symmetrical and umbrageous elm, oak, beech, and birch of the mother country. And so, too, with the dry creeks, the lonely water-holes, the dusty bush-tracks, and the clustering saplings of blue gum, which are such familiar features of Australian scenery; they are reproduced by M. Buvelot, with such a vivid perception of their artistic charm, that they are looked at in nature thenceforth with a new interest, and beauties are discerned in them previously unregarded.

Another landscape-painter of great power, and with a singular capacity for the bold and vivid presentation in water-colours of scenes of grandeur and sublimity, is Mr. Gully. His subjects have all been selected from New Zealand, and he has been fortunate, not only in seizing upon the most imposing features of the magnificent scenery of those islands, but in catching their loveliest aspects, in spite of the transitoriness of the latter.

Many other artists of whose works specimens have been sent home for this year's London International Exhibition, promise to reveal, with more or less of technical skill and poetic feeling, the abundance of *motifs* which the landscape scenery of Australia supplies for the purposes of pictorial Art; and it is interesting to observe that in those colonies, as in the mother country, men exercise their pencils chiefly in that department of Art—landscape-painting—in which has been the true strength of the British school.

Of the oil-paintings sent from Victoria, about one hundred in number, upwards of twenty are landscapes of local scenery contributed by the following painters:—J. W. Curtis, and C. H. Sterne, 4 each; S. W. McGowan, and J. Whitehead, 3 each; H. Rielly, and John White, 2 each; and L. Buvelot, E. W. Cook, S. W. Fuller, Thomas Wright, and Miss Pritchard, 1 each.

In the water-colour drawings, landscapes also predominate. J. W. Curtis sends 4; A. Andrew, and G. Parsons, 2 each; M. A. Campbell, W. A. Clarkson, T. Wright, and J. W. Richardson, 1 each; and J. S. Bowman, 10 local scenes in crayons.

In the practice of photography the Colonial operators have been so successful that their best productions are capable of holding their own with the choicest specimens of the photographic Art to be met with in Europe. New South Wales, Queensland, and South Australia will maintain the reputation they acquired at the great London and Paris International Exhibitions. The sun-pictures, executed in the Crown Lands Office, Victoria, are admirable illustrations of what may be accomplished by technical skill, with the aid of the best materials, in a lucid atmosphere.

Architecture and landscape-scenery are felicitously produced by Mr. Nettleton, of Carlton, and personal portraiture in the hands of Batchelor & Co., of Johnstone and O'Shanessy, J. P. Mayall, and many others whose names will be found as exhibitors, has reached a degree of excellence which scarcely leaves anything to be desired.

The latest discoveries in science and the most recent improvements in the various stages of the process are promptly adopted by operators in Melbourne and throughout the colonies, and the photographs of public buildings which have been made by order of the various shire-councils and other municipal bodies, will hereafter possess an historical value, as an authentic record of the precise stage of architectural progress, if not of social growth, reached at the period of holding the present Exhibition.

Sculpture does not seem as yet to have many students. The chisel has not become so popular as the artist's pencil; but there is plenty of time yet for the growth of sculpture, and who knows but that ere long the colonists may have amongst them as many sculptors, and of as high an order of merit, as they now have of painters, both in oil and in water-colours.

P. L. S.

THANKSGIVING DAY PICTURED.

So long as the present generation lasts, and men and women can describe to their children's children, the memorable 27th of February, 1872, it will be an enduring, most happy, and most grateful, remembrance. The prayers of a people, not only in the British Islands and their dependencies, but in many nations of the world, were offered up in fervent thanksgiving for the restoration to life of a Prince upon whose future so much of the destinies of humanity rested. It is needless to refer now to the solemn and impressive ceremonials of that day in every city, town, and almost every village, throughout the Kingdom, London taking the lead. By the millions who took part in it, either in streets, in balconies by which the streets were lined, or in the venerable Cathedral, it can never be forgotten. Rarely has there been so grand an occasion for the aid of Art, and, no doubt, many pictures of the scene have been produced. One of especial interest and merit has been recently submitted to us; it is painted by Mr. N. Chevalier, the artist who accompanied the Duke of Edinburgh during his tour in Australia, India, New Zealand, and to many of the islands of the Pacific, sketching continually the scenery and persons peculiar to the countries his Royal Highness visited. Mr. Chevalier was prior to that time, we believe, residing at Melbourne; he is now a permanent resident in London, where he has obtained large and liberal patronage, including that of the illustrious Prince, who was his first patron. He is eminently entitled to it; for, apart from the important consideration that he represents places and people marvellously rich in the picturesque, yet but little known in England, he is an artist of the highest ability, who would have obtained fame wherever, and by whatever, he painted, and he takes rank of right among the foremost professors of our time.

By gracious command of her Majesty the Queen he has been commissioned to paint a picture of 'THE PROCESSION,' on Thanksgiving Day; it was an important task, requiring thought, knowledge, and careful study; few themes could have been suggested that presented greater difficulties; they have been entirely overcome; the result is a picture of the very highest merit and the deepest interest; one that will intensely gratify all who see it, entirely content the critic, and, we cannot doubt, satisfy the illustrious Lady who graciously commissioned the work, and had faith in the painter.

The point taken is where the carriage, in which rode the Queen, the Prince and Princess of Wales, and the young prince, and the Princess Alice, reached the foot of Ludgate Hill, where stood the triumphal arch erected by the City. Behind (and the artist has so skilfully managed that the whole of it is seen) is the Cathedral of St. Paul: the Lord Mayor, and City Authorities (on horseback) precede, bareheaded, the state carriage of the Queen; following is a troop of the Life Guards; the Grenadier Guards line the street, on one side of which is the crowd of eager yet orderly people; opposite, and on the left of the procession, is a range of balconies; while the windows on either side are thronged with fortunate spectators, gaily-dressed, as the joyful occasion demanded.

The picture is not large; the figures are consequently small, but they are so minutely finished as to bear examination by a magnifying-glass; indeed, in some cases, to

demand it. Yet the subject has been so treated as to give, on a comparatively limited scale, the full effect of the procession at the most interesting moment of the eventful day. There was no part of the scene so interesting as that which took place when the lofty dome of the Cathedral came fully into view at the end of Fleet Street, and the very beautiful and artistic triumphal arch was displayed to the grateful and happy occupants of the state-carriage which contained the royal group.

The dangerous illness of the Prince was, indeed, a "blessing in disguise;" for it produced evidence of that intense loyalty which is the best guarantee for the safety, honour, and glory of our Sovereign and her Dominions. The 27th of February, 1872, was a day of thanksgiving to the loyal and good of all nations and people, and of utter humiliation and disappointment to the evil of every land.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

PROVINCIAL EXHIBITIONS.

SIR,—I have waited hitherto to see whether any one with more experience and ability than myself would, through the medium of your journal, draw the attention of artists in general, and R.A.'s and A.R.A.'s in particular, to the great, and, I fear, unappreciated, efforts made by Provincial Fine Art Exhibitions to promote public taste and stimulate the efforts of Art-students; and the very inadequate support they receive from the leading men in the profession, who of necessity derive the largest share of advantage from the exertions of those who gratuitously labour in this direction.

Every person who has given his time and strength to the work of getting together a collection of pictures worthy of exhibition, and calculated to forward the object in view, has a lively sense of the almost hopeless task he undertakes. This is the more surprising when it is borne in mind that those provincial exhibitions act as nurseries for students, and as feeders for the great school and mart of London. This indifference to the claims of provincials cannot for a moment be justified from an æsthetic point of view, and, commercially speaking, it is a mistake. Art should be cosmopolitan not restrictive, should be liberal not conservative. As it is for all time, so it should be for all places. As it is, in its higher sense, an educator, a refiner and harmonizer of men, so should it be diffused as widely as possible.

The pictures produced in London by the "insiders" and "outsiders" of the Royal Academy do not, as a rule, find a resting-place in the great houses of the rich and noble of London. On the contrary, it is the manufacturing centres which absorb the annual harvest of the London studios. Every dealer will testify to the truth of the assertion, and yet, strange as it may seem, "tis true 'tis pity, pity 'tis 'tis true" that there is no labour so arduous and no task more thankless than soliciting pictures from London artists for provincial exhibitions. Must the conclusion be drawn that the love of Art, for its own sake, is dying or dead among its professors? Is it to be inferred that the ruling motive nowadays is gain? Are the artists of our day to be ranked among merchants who estimate their success by the magic letters *£ s. d.*, and, therefore, prefer placing their productions in the hands of the "trade"? Are they so innocent of the principles of business as to eschew or ignore the fact that provincial exhibitions are the pioneers in forming the taste, and one of the chief agents in creating the very demand which has enriched them all? The fact, however, remains, provincial exhibitions are made difficult, and the labour enormously increased, from the want of sympathy or interest at the hands of our leading artists. Why is this the case?

COSMOPOLITAN.

Glasgow, Jan. 10.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Edward Armistage, Esq., has been elected in the room of H. W. Pickersgill, Esq., who has accepted the position of Honorary Member; the appointment of his successor cannot be otherwise than satisfactory to the profession and the public. He is eminently entitled to the distinction, and has long been so; and is, moreover, a gentleman highly respected and esteemed. The members obviously considered that a painter ought to succeed a painter; and he has been elected nearly unanimously, although Mr. Joseph Durham had a large number of "scratches," and would certainly have been chosen if it had been thought right to prefer a sculptor. No doubt, when another vacancy occurs, the Royal Academy will bear in mind that of the forty members there are but three sculptors: strictly speaking, only two, for unhappily Mr. Foley does not exhibit. The members removed by death, Marochetti, MacDowell, and Westmacott, have not yet had successors; that is to be lamented, for sculpture has to contend against severe difficulties and discouragements, and requires "fosterage" far more than does the sister-Art. The Academy issued notices for the election of three Associates (one to be an engraver) on the 28th of January. The result will be reported in our next number.

THE INTERNATIONAL EXHIBITION.—The latest intelligence concerning the programme for 1873 informs us that "the Commissioners" have resolved to make a determined effort to advance the art of—cooking; that is to say, a *restaurant* will be established somewhere in the building, in which newly invented or resuscitated "dishes" will be daily prepared and—eaten. There is no doubt that cooking is an "Art;" we leave the subject in the hands of our facetious contemporaries, *Punch* and *Fun*.

THE JEWEL KALEIDOSCOPE.—Many years ago this prettiest of all toys was immensely popular; the delight of women and men who were children then: it has made little progress in a quarter of a century; indeed, it was almost forgotten until the London Stereoscopic Company revived it; but it is a very different thing to-day from what it was yesterday. It may now be a source of instructive pleasure to minds of a high order, and by no means only one of mere enjoyment. The instrument is large and mounted on a stand; it is called the "Jewel Kaleidoscope," because the pieces that make the brilliant and very startling combinations are of coloured glass, which represent diamonds, emeralds, rubies, and other gems. These combinations are so numerous as to be incalculable in number; they are, indeed, interminable, and are obtained by a novel and skilful, yet very simple, mode of turning, backwards or forwards, a sort of wheel that governs the instrument. The kaleidoscope is therefore much more than a toy; it may be a delight to advanced men of science, to artists, and especially to Art-manufacturers. To the latter, indeed, the acquisition of a kaleidoscope may be a profitable investment; for it cannot fail to suggest "patterns" to any producer of works into the composition of which Art enters. To the general public it supplies a rare treat; an hour of intense enjoyment may be obtained at any time when leisure is to be made productive of rational pleasure, not to the young only, but to those who are aged and who covet repose from thought and labour. Thus, a toy is converted into a teacher.

THE GRAPHIC SOCIETY, at its January meeting, in addition to an average display by members, exhibited upwards of a hundred studies in oil, by the late George Mason, R.A., together with an interesting selection from the works of the late Thomas Allom, including portfolios of sketches, pictures in oil, and two large important drawings, exhibited at the Royal Academy in 1846 and 1848 respectively, anticipative of the Thames Embankment, being designs for improving the river-front from London Bridge to Blackfriars. The meeting was very numerous attended, and furnished another instance, were such needed, of the success attending the exhibition of collected works by recently deceased artists. The unsold works of Mr. Mason and Mr. Allom will be dispersed by auction in the forthcoming season.

THE ARTISTS' AND AMATEURS' SOCIETY held its first *conversazione* for the season on the 28th of last month. The other meetings are fixed for Feb. 25, April 1, and April 29.

THE SOUTH KENSINGTON MUSEUM.—On the 31st of March, Mr. Henry Cole will retire from the post he has so long occupied; he will receive full pay, to which he is entitled, having been a public servant during fifty years, including the period he was a clerk in the Record Office. Rumour is busy with the matter; we, for the present, abstain from explanation; but some singular revelations may be looked for after his removal. It is probable that no successor will be appointed for some time to come. It is said that when Mr. Cole is absent from the Museum, Mr. Forster will take an active part as "overseer."

MR. H. WEEKES, R.A., is engaged on a bust of Sir Francis Grant, President of the Royal Academy, to be placed in the council-room of that Institution.

THE ARTS CLUB held a *conversazione* in December at the rooms in Hanover Square, when a large and valuable collection of pictures by old and modern painters, and of photographs, with an extraordinary assemblage of Oriental curiosities, was brought together for the enjoyment of the visitors. Among the pictures, in oils and water-colours, were examples of J. C. Hook, R.A., J. E. Millais, R.A., F. Walker, A.R.A., F. Stone, A.R.A., D'Egville, Jopling, W. W. Deane, E. Frère, Rosetti, F. Talfourd, and many others. The rooms were crowded with members of the club and their friends.

SALES OF PICTURES, &c.—Messrs. Christie & Co. will have sold the collection of pictures formed by John Pender, Esq., M.P., of Manchester, by the time this number of the Journal is in the hands of the public, but too late in the past month to enable us to notice the results. In March Messrs. Christie are announced to sell a very large mass of engravings and engraved plates, after the works of Turner, and which, it is reported, have been in the house in Queen Anne Street, neglected and subject to injury of almost every kind, from the period of his death till now. The collection will, no doubt, be found curious and remarkable, whatever its pecuniary value may be: this, in all probability, too, will be not inconsiderable. We forbear to report any statements which have reached us concerning these works, for they seem almost incredible.

THE FULHAM POTTERY.—In 1862 we published a history of the oldest of the potteries of England—one that was renowned in the time of Charles II., then producing, according to Mr. Jewitt, "works of much merit, excellence, and beauty." It is needless to trace its career downwards to the present time; but it seems never to

have been entirely abandoned; although it long ago dwindled into a mere fabric for coarse *terra-cotta* draining-pipes and such works. A laudable attempt has recently been made to restore it to something like its ancient greatness. The proprietor, Mr. C. J. Bailey, has obtained the aid of a very able and excellent sculptor, Mr. Campbell Martin; and already several important Art-works have been produced. The Works, although so very old, are again in their infancy; but there is no doubt that such progress will soon be made as to give them high rank among the best of those that send forth productions in *terra-cotta*: "Fulham pottery" may be again famous.

THE BRIGHTON AQUARIUM.—When dealing with this subject we omitted to state that the whole of the *terra-cotta* work for the structural parts of the building was the production of Messrs. Blanchard & Co., of Blackfriars Road; it is of great elegance and purity; well adapted to the purposes to which it is applied; and worthy of the establishment that is second to none in the special class of Art.

MR. W. CAVE THOMAS is among the gentlemen who are candidates for the Cambridge Slade Professorship; he has qualifications, both as an artist and a writer upon Art, that fit him for the post. The election, we believe, will be determined before this number of our Journal is issued.

MR. MERCIER is engaged upon a life-size portrait of the late Earl Mayo, Governor-General of India: it is for the Junior Carlton Club.

A BUST of the Rev. Dr. Hessey, late head-master of Merchant-Taylors' School, by Mr. J. D. Crittenden, has recently been placed in the hall of the institution.

STATUE OF DR. PRIESTLEY.—A memorial statue of Dr. Priestley, who was famous in years long ago past, but whose name is familiar to few of the present generation, is to be erected in Birmingham, where he made his renown. It is to be in white marble, 8 feet high; a sufficient sum to meet its cost having been raised by subscription. Mr. F. J. Williamson has been commissioned to do the work; it could not have been placed in better or safer hands: it is sure to be a production of the highest merit. The sculptor, though young in years, is an artist of great genius; some of his works have been engraved in the *Art-Journal*.

THE AUTUMN MANŒUVRES, 1871-72.—There has been exhibited, at Ackermann's, 191, Regent Street, a series of drawings of the highest interest and merit, representing the various manœuvres of the several regiments, in mimic war, at Aldershot and places adjacent, during the autumns of the two past years. In number there are about a hundred; forty of which are finished drawings, some of large size, the remainder being sketches. They are the productions of Mr. Orlando Norie; it is not too much to say that military drawings so excellent have never been produced either in England or in France; admirable in grouping, pictorial in arrangement, faithful in portraiture, and exhibiting careful study and accuracy of knowledge in all minor details, not only as regards the officers and men, but as concerns the horses, which are painted as few British artists can paint them. The collection forms a series that has never been surpassed in any country. It is evidence of large industry; it might have been the result of years of labour, for every part is minutely finished: nothing is trusted to "effect." The artist is a man of genius; while he gratifies the general public he will more than content the critic, even though the critic be a long-practised soldier.

REVIEWS.

SCHLESISCHE FÜRSTENBILDER DES MITTELALTERS: VON DR. HERMANN LUCHS. Breslau: Verlag VON EDUARD TREWENDT.

THIS valuable work in matter and style comes home to us more like one of our own county histories than any collection of biographies and local descriptions that we have ever met with in German. The illustrations are portraits of bishops and princes of Breslau, taken from their tombs and monuments as they now exist. The oldest memorials are those of the bishops, that date from the thirteenth century, and appear with a magnificence of detail which the Art of those days failed to represent, and the Church of our days could scarcely approve. We can hardly fully understand the position of a minor potentate, such as a prince-bishop, a soldier Churchman ready to head his troops and lead them to the defence of his territory; yet we have had more than the formula of this important personage in our bishops of Durham, who maintained their fleets at Hartlepool, and converted their little city into a fortress, almost encircled as it was by the Weir.

Here are the monuments of six bishops of Breslau, of which the most remarkable is that of Wenzel, Duke of Liegnitz and Bishop of Breslau. It is curious to note the state accompanying even the memorials of some of these prelates, who had the good fortune to be pronounced *temporum suorum felicitas*. Nothing has been neglected that could enrich the monument of this ducal bishop. He wears the long alb, the dalmatica, and the chasuble. From the lower part of the throat, or rather the upper part of the shoulders, depends a drapery—a humeral, perhaps, whereon rests a pectoral cross, the extremities of which are trefoil, set with pearls. Gloves are on both hands, and all the fingers are ornamented with rings, worn over the gloves. The right hand is raised, with the fore and middle fingers extended, as in the act of blessing. In the left is held a pastoral staff, with a *sudarium* on the head as a mitre, ornamented with pearls, and round the figure are heraldic devices. Of the six bishops referred to, Wenzel is the most remarkable.

We turn, now, to the princes who are represented in mail and panoply. The first of these is Boleslaus, the Tall, Duke of Silesia, who died A.D. 1201. Instead of the metal head-piece of the military equipment of that time, is substituted the usual cap, symbolizing dominion. The body is defended by a coat of mail, over which is a surcoat extending from the breast to below the knees, and the legs are protected by the mail-hose common to the period.

Silesia, which had been under the rule of Poland, acquired its freedom in 1163, and remained free until it was incorporated with Bohemia. By a singular anachronism, Henry the Second, Duke of Silesia, is represented as wearing a perfect suit of plate-armour of the sixteenth century. He lived in the thirteenth century, and it is, at least, curious that he should, as it were, be consigned to the sixteenth century, since there are other monuments of the same time to serve as authorities. For instance, the next, that of Henry IV., dated at the end of the thirteenth century, is equipped in a suit of mail with a yellow figured surcoat and an ermine mantle. One of his successors, Henry VI., appears in state on a richly caparisoned steed, and the first example we have of civil costume is that of George, the second Duke of Breig, who lived till late in the sixteenth century; his dress is very carefully detailed as trunk hose, fur tippet with pendants in front.

Passing several indifferent styles of equipment, we come to Boleslaus, Duke of Liegnitz (1352), the first example that appears here of mixed plate and chain-armour. He wears a suit of mail fitted with knee-caps of plate, and strips of plate as arm-defences or *brassards*. A surcoat is worn over the armour, and in the right hand is the model of a chapel which he founded. In the left is the shield with the black eagle, and from the shoulders a mantle falls behind the figure.

This figure marks the period of mixed armour, but the equipment is by no means so perfect as

in other countries, where, from the knee and elbow-plates and other supplementary pieces, the armour soon proceeded to the perfect suit of plate. The best example of mixed plate and mail that remains in England is shown in the monument of Sir Oliver Ingham, at Ingham, in Norfolk, as early as 1315. Italian knights going to battle were ordered to be encased in steel, in remembrance of their sufferings at the battle of Catina, in which they wore armour too light.

The armour of Wenzel, Duke of Silesia (1364), is a very fine example. The breastplate is beautifully fluted, and this is met by the jointed circlets which cover the *cuisse*s. The *brassards* as well as the *jambes* are of one piece; and the whole is of most finished workmanship.

From this time all the figures wear plate armour, of the fashion of their periods respectively, some being appointments of great splendour. And it must not be forgotten to be noted that the fashions in female attire are also brought forward from the earliest times.

The plates in this work are perfect in their detail, and will be of great assistance to historical painters. Numerous other monumental figures in civil costume are introduced, and there is scarcely a query that arises with respect to military equipment, from the thirteenth century, that will not be solved by reference to these pages.

OUR BRITISH LANDSCAPE-PAINTERS, FROM SAMUEL SCOTT TO DAVID COX; Sixteen Engravings on Steel. With a Preliminary Essay and Biographical Notices. By W. B. SCOTT. Published by VIRTUE & Co.

This is a very attractive volume; not intended specially for Christmas, but calculated to give pleasure all the year through; its main value consists in the engravings—old friends indeed, but very welcome in their new dress. We have examples of fifteen leading British painters—Scott, Wilson, Gainsborough, Louthborough, James Ward, Turner, Constable, Callcott, P. Nasmyth, Danby, Stanfield, Roberts, Harding, Creswick, and David Cox; the list is therefore limited. "Our British Landscape-Painters" are represented by a few of their heads only, and there is no artist in water-colours among them, except Cox, who painted but comparatively few oil-pictures. Mr. Scott alludes to that fact in his preface; and intimates that other volumes will follow in which our school will have ample justice. His biographical and critical notices are highly satisfactory, and written in a just and generous spirit.

GROTESQUE ANIMALS. Invented, Drawn, and Described by E. W. COOKE, R.A., F.R.S., &c. Published by LONGMANS & Co.

As a member of the Royal Academy, where his marine-pictures have for many years found a multitude of admirers, Mr. E. W. Cooke's name is widely known; but it is not so extensively known that he is also a gentleman of various scientific attainments, which have gained him admission into several learned societies. His artistic proclivities and his taste for a special class of natural history have now combined to produce a volume quite unique in its way, and as amusing as it is original. During what we may call one of his "vacation holidays," spent on the Somersetshire coast for the purpose of sketching from nature, he varied his more serious labours with the pencil by producing numerous drawings, in which portions of birds, animals, shell-fish, &c., are combined in the most grotesque manner; yet each forming a living creature—of a non-natural kind, of course. These monstrosities are made to do duty in a series of comic scenes—and cleverly they act their parts.

The character of the subjects admits of no detailed description; they must be seen to be understood, and a minute examination of each *lusus pictoris* can alone show how much skill, ingenuity, and scientific knowledge have been exercised in these most humorous creations, which are not mere jottings-down of a fanciful pencil, but are drawings executed with the utmost delicacy and finish, the work of a real and true artist. Learned students of natural history would find it very difficult to classify Mr.

Cooke's nondescripts; but even they, equally with the many to whom the science is an unread book, will see in these grotesque pictures an ample fund of amusement, and not altogether unallied with instruction.

The only text which accompanies the plates are a few whimsical lines descriptive of the combinations and of the "situations."

VIGNETTES, ALPINE AND EASTERN. By ELIJAH WALTON; the Descriptive Text by T. G. BONNEY, M.A. Published by W. M. THOMPSON.

These are gatherings among the Alps, and the scenery that environs Constantinople, Athens, and other memorable places in the rich East. The pictures are chromo-lithographs from the presses of Messrs. Hanhart, of whose productions we have seen few or none of late years, but who undoubtedly hold their own, notwithstanding the efforts that have been made to rival them. The letterpress is more than merely good; it is written with clearness and comprehensiveness, without pretence or assumption; the composition of a scholar and a traveller, it brings the reader into close intimacy with the scenery and places described. Mr. Walton has very frequently catered for the public; his works are well known and largely appreciated. He holds high rank among book-illustrators; but his reputation is derived mainly from the paintings and drawings he occasionally exhibits—fruits of much travel, thought, and labour. This very attractive book cannot fail to be a favourite; its artistic and literary contents are of great excellence, and of much value.

HOMES, WORKS, AND SHRINES OF ENGLISH ARTISTS. By F. W. FAIRHOLT, F.S.A. Published by VIRTUE & CO.

The *Art-Journal* sustained a heavy loss when it was deprived by death of the services of F. W. Fairholt, a zealous, active, and very able fellow-labourer during more than a quarter of a century. He was a most indefatigable worker all his life in the comparatively barren fields of archaeology; he was among the first to excite a spirit of inquiry into matters generally considered too trivial for serious thought, and the present generation owes a large debt of gratitude to his memory. We have in this very graceful volume much valuable evidence of his industry; he was an artist as well as an author; and the sketches by which his essays and tours were illustrated and explained were productions of his pencil. He was a singularly rapid sketcher; we have known him make a drawing in a few minutes, while a coach or a car was stopping to change horses at a wayside inn; and his accuracy was as remarkable as his rapidity. The most attractive pictures of this book are his visits to the birth and burial-places of renowned artists; many of the "homes" exist no longer; and year after year the most truly heroic of our shrines are vanishing. In England there is strange apathy as concerns associations with its worthies; all honour to the artists and authors who so preserve them that they will live in memory so long as books and pictures endure.

COURT BEAUTIES OF THE REIGN OF CHARLES THE SECOND. Published by J. C. HOTTEN.

This is an old favourite; but it comes to us in a new form; and that for which in our youth we must have paid ten guineas we may now have for one. There are few persons acquainted with Art who do not know the long-famous portraits of the court beauties—the great paintings to which Sir Peter Lely is indebted for his renown; and as few who are ignorant concerning the syrens who made the reign of the second Charles a blot in British history. To describe them and the scenes in which they were, ever and all, prominent actors was a delicate and very difficult task for a woman to discharge; and we remember well that Mrs. Jameson lost some caste in the estimation of society when she undertook it. She did it as well as it could have been done; climbed over, or leaped over, many perilous stiles, and came out of the mire less muddled

than was expected. But the duty was not volunteered: she was "strong-minded," no doubt, and gave small heed to the world's opinion; but we do not think she would have courted the notoriety she obtained by this work. Her father, Mr. Murphy, an eminent miniature-painter, some fifty years ago, had made a series of drawings of "the beauties" for the Princess Charlotte; at her death he was insufficiently paid, and sought a recompense for his years of labour by having them engraved; his accomplished daughter was, therefore, in a manner, compelled to write the letterpress; the work had considerable success, and was, no doubt, profitable. It is this work which, with some important additions, Mr. Hotten has issued; it is very interesting and of much value to all readers; as an Art-work especially so. "The beauties" are truly beauties; frail or vicious, most of them, though not all; some were models of purity, untainted by the Circe crew—women who were "clad in complete steel" that turned aside and blunted the shafts of evil. The book will be an acquisition to the library, and of interest to the general reader.

THE FIELDS AND THE WOODLANDS: PICTORIAL BEAUTIES OF NATURE. Published by WARD, LOCK, AND TYLER.

We have here two of the prettiest of the gift-books of the year; they may also rank among the most useful. The illustrations, of which there is a lavish supply, are in "colour-printing," from the presses of Messrs. Leighton Brothers, drawn, it is said, by "famous artists"—and many of them certainly are. In both volumes they are very varied—figures, groups, animals, fish, birds, trees, flowers. In "The Fields and the Woodlands" we have a collection of short poems, culled from the best British poets—those that have flourished in times past, and a few of such as flourish in our own age. "Pictorial Beauties of Nature" goes over ground well trodden; but natural history, in all its ramifications, will be always interesting and instructive; and every new writer will have something new to say on the subject. It is so with the author who has compiled this attractive book, with abundant illustrations of the leading themes concerning which it treats—principally flowers, birds, and insects; but there are several pictures of pleasant and happy scenes in the country among the fields and woodlands described.

It may be that block-printing in colours has not yet rivalled chromo-lithography; we hold that opinion, while fully aware that the one has advantages which the other has not. To Messrs. Leighton must be accorded the praise of earnest perseverance as well as great ability. Some five-and-twenty years ago we published a specimen of the Art in its then position; it has since advanced certainly, but has not made the progress that might have been expected. In the two volumes under notice we have the best examples that have yet been produced; the untiring energy of Messrs. Leighton have, we hope, been rewarded. They have done all that could have been possibly done to render their art popular; and if they have succeeded, success has undoubtedly followed deserving.

LONDON: a Pilgrimage by G. Doré and Blanchard Jerrold. Published by GRANT & CO.

"London" is now, by the issue of the thirteenth part, brought to a conclusion. With every advantage of printing and fine paper, with something like a hundred admirable wood-engravings, it assumes to take high rank among the publications *de luxe* of the age; and it is undoubtedly to the credit of England that a work so remarkable has been first issued in this country. We render all justice to the publishers; they have grudged no amount of time, thought, labour, and expenditure to render it perfect, in so far as their part is concerned. But it is not satisfactory; it betrays unquestionable signs, continually, that the greatest, or, at all events, the most versatile, artist of the age was not "up" to the subject he painted; he moved about on stilts, he was the master

nowhere; if he saw, he did not think, for himself; he had to learn as he went along; in fact, knowledge had to be ground into him for the nonce; and it is more than likely he forgot what he saw for one number before the next was at press, and is not unthankful that a burden is removed from his hand and brain. We fear not only the artist but the public will be glad that the task is over.

Yet it is in all respects a remarkable work, giving abundant evidence of genius of the very highest order; indeed, M. Doré could do nothing positively ill; he has had no drawback but imperfect acquaintance with his theme; he was compelled to invent, where his sole business was to copy—to copy, that is to say, as loftier minds always do, with only such improvements as shall not deteriorate the actual, and be no obvious departure from truth. We render homage to the great artist; there are a thousand proofs of a mighty intellect, of vast knowledge, of keen and close observation, of power in the loftiest sense. But the cause of failure here, if it be failure, on which we by no means insist, is that in London M. Doré was not "at home." Indeed, of that fact Mr. Blanchard Jerrold is fully aware; he fears an "original conception" has been imperfectly carried out; he seems to have done his own work with some misgiving as to the result: doubt approaching timidity is apparent on every page; although there is much graceful and pleasant writing, in his case also, the original conception has been imperfectly carried out.

To go at length into criticism of the work would be far to exceed the space to which we are limited. Now that it is finished, it will no doubt be reviewed where it can be examined narrowly, discussed sufficiently, and judged justly.

MOTTOES FOR MONUMENTS OR EPITAPHS, selected for Study or Application. By F. and M. A. PALLISER. Illustrated with Designs by Flaxman and others. Published by J. MURRAY.

This is a very careful and appropriate selection of monumental inscriptions, culled from tombs and gravestones already existing, from poetical writings, and from scriptural texts. Mrs. Palliser and her daughter have exercised a judicious discretion in putting nothing on record but what is in every way suited to the purpose, and might be adopted by the whole Christian world, according to the circumstances of each individual case of the dead; that is, there is nothing sectarian in the selection. This is ranged under particular heads of great diversity, so that any one upon whom devolves the task of selecting a fitting epitaph, will scarcely find it necessary to extend his or her researches beyond these pages. Some of Flaxman's most beautiful monumental designs are becomingly introduced in the form of well-executed wood-engravings.

CHARACTER SKETCHES: WIT AND HUMOUR. BY CHARLES H. BENNETT AND ROBERT B. BROUGH. Published by WARD, LOCK, AND TYLER.

Although to read through four hundred pages of wit and humour would be a wearisome task, it will not be so if the volume be taken up occasionally, when a laugh is wholesome and thought is burdensome. The author and the artist have here combined to make us merry, caring not a straw about rendering us wise. They have produced a very pleasant book: the fun may be here and there too broad, but it is rarely vulgar, and never induces a blush. It opens with a series of jokes, written and pictured at the expense of Mr. Darwin, "showing up" his origin of species by tracing man to his first birthday in the mud. That is followed by several clever sketches and stories. The merriest is perhaps more in the woodcuts than in the letterpress; but both are decidedly good. There is a large class to whom the volume will be an acquisition during long winter evenings, which it will prevent from being dismal or dreary. The binder demands a word of warm praise.